

ANALYTIC

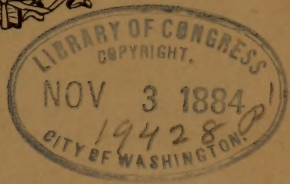
# ELOCUTION

CONTAINING STUDIES, THEORETICAL AND PRACTICAL, OF EXPRESSIVE  
SPEECH

BY

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## PREFACE.

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IN an experience extending over forty years, I have been brought to the conviction that vocal culture is what is most needed in the study of Elocution; for this reason, in the present manual I have formulated exercises adapted to the use of classes in the different grades of the schools. The exercises are in all cases in consonance with nature's laws. The speaking voice, by a proper process of training, is as capable of development in strength, beauty, and flexibility as the singing voice.

The rapidity and carelessness of social and business habit in speech, in a great measure, costs us the grace and beauty of our language by depriving it of quantity and quality; and slovenliness of action in the organs deprives the elements of the resonance belonging to their full and correct utterance. Mechanical mincing cramps the vowels, and deprives consonants of vocal power.

The theory and practice of a true method should develop the vocal powers, side by side with the growth of the mind, and by the time the student has reached the high schools and institutions of advanced learning, he should be able to deliver his essays and papers with the same proficiency that he displays in their verbal or written form.

The scholar, in gaining control and use of the voice in the expression of all the emotions, unconsciously to himself, overcomes that constrained, awkward bearing, which in many cases arises from the conviction that he does not know *how* to do that which is required of him.

I do not consider that the treatment of the subject in the present manual is an exhaustive one. The art is, it may be said, in its infancy, and certain principles require elaboration which in time will be universally understood.

I have made use of the older authorities in all cases where I have felt that they are as valuable as when first presented for use;—not that I do not draw from all sources, the modern as well as those of earlier generations. It is the student's business to keep abreast of

the times, and it is a rare thing with me to lay down any work of merit pertaining to my art without having widened my information, and also having noted the fact for future use.

I have not attempted an exposition of the subject matter by the use of my own notations; I have preferred those of Rush, and others who have followed his lead, inasmuch as the diagrams given are finely illustrative of the principles of melodic progression and cadence. The emphatic significance and distinctive enforcement of these have never been exhaustively interpreted and applied to instructive purposes. They present a well defined method of elucidating the meaning of an author, and of giving proper expression to the sentiment or passion conveyed in language.

The notations, in all cases, are not to be considered as the fixed and determinate modes of utterance; on the contrary, they simply express the notator's rendering of certain passages; and the symbols employed are capable of conveying to another the author's meaning in the absence of vocal illustration.

Gesture of face, hands, and figure must be studied from standard works on that subject, and should in no case be taught until spontaneously at the command of the teacher. In "*A Plea for Spoken Language*" I have introduced Aaron Hill's studies in expression, which I recommend to all students of Elocution. This work may be considered as an aid to "*Russell's Vocal Culture*," the joint work of Prof. William Russell and myself, prepared at the time that my School of Oratory in Boston was in operation. The methods of Vocal Drill employed were in accordance with my studies in anatomy and physiology, and were endorsed by many of the leading physicians of Boston, among whom were Drs. Humphrey Storer, Winslow Lewis, Edward Reynolds, and others.

Now that my work in the direction of general teaching is drawing to a close, I dedicate to my daughter, Mrs. R. Murdoch Hollingshead, who has been associated with me in my work, and to the teachers of the future, the work in which I have labored to simplify and make practical Dr. Rush's "*Philosophy of the Voice*," which I consider the most complete system ever offered to the student of Elocution.

JAMES E. MURDOCH.

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# ANALYTIC ELOCUTION.

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## CHAPTER I.

### *Introductory Outline of Principles.*

1. SPOKEN LANGUAGE is employed to declare that which passes in the human mind in its various states and conditions.

All that passes in the mind may be reduced to two heads,—*ideas* and *emotions*. By ideas we mean all simple perceptions or thoughts. By emotions, all the effects produced upon the mind by those ideas, including the calmer feelings or sentiments which result from a stimulation of the fancy or the imagination, and those states of violent mental agitation arising from the excitement of the strongest passions.

The speaking voice possesses distinct means for declaring these several states of thought, sentiment, and passion through the varied employment of its constituent elements.

2. The two great ends of elocution, or the study of spoken language for artistic purposes, are: (1) To improve and develop the voice to its fullest capacity as regards beauty, power, and flexibility. (2) To adapt it to the correct and natural utterance of all thought, sentiment, or passion.

The two constantly react upon each other, for in studying the vocal elements employed in the utterance of lan-

guage, their character, and correct production by the organs,—the voice is developed, and the ear and mind at the same time accustomed to the value of sounds in their relation to thought and passion.

3. All of the elements of spoken language, articulate and expressive, are comprehended under the five following heads, which designate the five generic properties of the voice: Pitch, Quality, Force, Abruptness, and Time.

A study of these five properties in detail, and of the multiplied combinations of their several forms, degrees, and varieties, familiarizes the student with all the articulative and expressive powers of speech.

4. **Pitch** relates to the variation of the voice with regard to acuteness or gravity, or high and low, on what is termed in music the scale. It is a primary element of effect and significance in speech, and may, in all its varieties, be brought perfectly under the command of the organs for the purposes of art.

5. **Quality** is the *kind* of voice, and is popularly designated as *rough*, *smooth*, *harsh*, *full*, *thin*, *musical*, etc. It is here more definitely described under the divisions of the *natural*, the *aspirated*, the *falsetto*, an improved quality called the *orotund*, the *pectoral*, and *guttural*.

6. **Force** is a term used to designate the power, energy, or intensity with which a sound of the voice is uttered. Its degrees are designated by the terms *loud*, *soft*, *forcible*, *weak*, *strong*, *feeble*, *vehement*, and *moderate*. The different *forms* of its specific application are exhibited in what is called *stress*, or the application of force to certain parts or to the whole of the extent of a syllable.

7. **Abruptness** is the suddenness, combined with (a greater or less degree of) fullness, with which every syllabic sound may be opened. It may vary from the most delicate, but clear opening of a syllable, to its most violent or forcible explosion.



8. **Time** is the duration or measure of sound. With regard to individual syllables, it is called quantity, and means the duration of sound heard on each,—as the long quantity or short quantity of a syllable. When the simple term *quantity* is employed, long quantity is understood.

Time also relates to the rapidity or slowness of utterance in the succession of any series or aggregate of words. Thus, a sentence is said to be uttered in quick, slow, or moderate *time*.

Time has relation, also, to pauses, either between words or groups of words; also, to rhythmus, or the musical measure of speech.

9. Elocution may then be defined as the art of so employing the Quality, Pitch, Force, Time, and Abruptness of the voice as to convey the sense, sentiment, and passion of composition or discourse in the fullest and most natural manner, and at the same time with the greatest possible gratification to the ear.

The first acquisition of the student in the order of systematic study, must be a knowledge and control of the voice-producing mechanism. The next, a similar knowledge and mastery of the vocal elements as elements, previous to any attempt to execute their more difficult combinations in the consecutive utterances of language.

## CHAPTER II.

### *Mechanism of the Voice Considered in its Practical Relations to Vocal Culture.*

10. THE organic production of voice naturally invites our attention first; but the details are too extensive and too minute to warrant my here entering upon them specifically, and belong more properly to the domain of Anatomy and Physiology. I will present, however, a very brief outline of the process by which the breath of life is digested into sound and articulate speech,—thus becoming audible soul, endowed with the power of generating thought and feeling, and creating the visible results of action.

The production of all vocal sound requires, in the first place, a full supply of the primary element of vocality, atmospheric air, to be taken in by the respiratory organs, and then furnished to the vocal apparatus. By muscular expansion and contraction, a certain quantity of blood, at each pulsation of the heart, is carried to the lungs, and there vitalized by the oxygen contained in the air. This air passes from the mouth to the trachea, or wind-pipe, through the glottis and larynx, and thence through the bronchial tubes to the minute air-cells of the lungs. Having there performed its life-giving function, it passes out through the same organs in a decomposed state, and it is this seemingly useless breath, which, in its passage to the outer air, constitutes the material for the formation of that glorious gift, the human voice.

11. The acts of *Inspiration* and *Expiration*, together constituting respiration, or breathing, which alternately fill and empty the minute cells of the lungs, is mainly impelled by the muscles of the abdomen, acting upon the more immediate agent of the breathing process called the *Diaphragm*, a very strong muscle, arched in shape, upon which the lungs rest, and which forms a partition between them and the abdominal organs. The arch of this muscle contracts in inspiration, pressing the abdominal organs downward and outward, and thus making room for the increased body of the inflated lungs. In expiration, the muscle recovers its former position, thus pushing or pressing against the lungs, and driving the air out. It has been figuratively termed the *bellows* of the vocal organs.

12. A specific muscular action, involving many complications, produces an elevation and depression of that cage-like structure, composed of the ribs and breast-bone, which contains the lungs, in order that those spongy bodies, when filled to their utmost capacity with the inspired air, may be accommodated with corresponding room.

The contraction of the muscles of the chest, acting in sympathy with those of the abdomen and diaphragm, control the movements of respiration, which are involuntary in the mere act of breathing, but comparatively voluntary in expelling the air in the different forms of vocality and articulated aspiration.

13. The *Larynx* is composed of a number of different cartilages, attached together by muscles, and forms a continuation to the tube of the trachea. It communicates with the throat by the *glottis*, a small membranous or muscular fissure, the edges of which constitute the vocal chords or *lips of the glottis*. The glottis is sometimes called the mouth of the larynx, or inner mouth. The glottis may be opened or closed at will, except in coughing or sneezing, when its muscles obey the nerves of respiration.

When the breath is forced out by an act of volition, through the aperture of the glottis, without agitating the vocal chords, there is no vocality, only an audible sound of hard breathing or aspiration.

But when the chords are more or less moved by the air expelled, and thrown into vibration, vocal sound is produced. The sound thus produced by the vibration of this delicate muscular organism of the vocal chords, fills the sonorous cavern at the back part of the mouth called the *Pharynx*, and reverberating through the cavities of the head and chest, and striking against the sounding-board, as it may be termed, of the roof of the mouth, at last issues from the lips a perfected result of nature's handiwork, to be made as plastic as the potter's clay, and shaped to the various purposes of use and beauty in language.

14. The entire apparatus of human speech may be divided into two classes of organs. These are: (1) The *Vocal* organs, or those portions of the organic system employed in the production, admeasurement, and variation of voluntary, tunable sounds. These are common to man and to the lower animals. (2) *Articulative* organs, or those portions and members of the mouth and larynx by which we superadd to the tunable impulses of sound, the phenomena of elemental and verbal utterance, and which are peculiar to the human species.

Spoken language is the result of the consentaneous action of the *vocal* and the *articulative organs*. Independently of the lower jaw, whose motions contribute to distinct utterance, and the nasal passages, the articulative *organs* are six in number. Four of them are active; viz., the tongue, the uvula, the lips of the mouth and the lips of the glottis or vocal chords,—the last belonging to both the vocal and articulative organs. Two are passive; viz., the front teeth and the gums.



15. The thoughts, emotions, and passions of the human being acting upon the organic mechanism of the breath, of vocality, and of enunciation, excite each to method and force of action; and those sounds of the voice are produced peculiar in form and duration, altitude or depression, force or softness, in their varied degrees, to the thought, emotion, or passion to be expressed.

16. If speech be regulated by a knowledge of the structure and functions of the organs which it employs, and of their relation to other parts of the body according to the laws of exercise and rest, there never can be any inconvenience for want of breath, any straining of the voice, any bronchial or pulmonary irritations resulting from even their most active and energetic exercise. A true system of vocal culture must be based upon such knowledge, and comprehend a consequently intelligent training of the muscles of the voice-making mechanism, with a view to voluntarily exercise and energize the functions of each; and it must advance by degrees until the student can trust this mechanism to perform whatever labor he imposes without conscious volition, but through a subtle sympathy with, rather than an order from the brain.

17. It is not necessary, though it is desirable, to understand the anatomy and physiology of the organs in minute detail, but the student must at least know and realize what organs produce or directly influence important vocal effects.\*

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\* A knowledge of the anatomy and physiology of the entire vocal mechanism, however, can not be too accurate and comprehensive in the case of those who undertake to teach the subject of Elocution. For such knowledge, the teacher is referred to books and lectures devoted exclusively to the anatomy and physiology of the voice. For plates and description of vocal organs, see "Vocal Culture," by Rev. Francis T. Russell.

The general advantages of correct vocal exercises, or, as they are sometimes termed, "vocal gymnastics," when properly exercised and judiciously graduated to the physical strength of the student, may be enumerated as follows:

(1) They give vitality to the whole system by expanding, through the means of regulated and thorough inspirations, the entire body of the lungs, giving increased breadth to the surface of the interior lining of the air-cells containing the delicate veins through which the blood flows in its subjection to the vitalizing operations of aeration.

(2) They impart vigor, and consequent power of endurance, to the muscles of the abdomen, diaphragm, and the other sympathetic muscular powers; it is to the disciplined activity of these muscles we owe the strength, volume, and qualities of voice required in all artistic expression.

(3) As the crowning advantage of proper vocal training, the muscles comprehended in the delicate organism of the larynx, glottis, and throat, are kept in health and vigor for the discharge of their important part in the production of voice, and above all are rendered pliant to the will,—to the full possibilities of force and beauty in the utterance of language.

#### EXERCISES IN BREATHING.

18. As all vocality, from the instinctive cry of the infant to the most extended effort of the developed voice, is so inseparably connected with respiration, it is to the operations of breathing alone, in its gentler and more aspirated forms, that our attention and practice toward acquiring an educated control of the muscles governing voice-production will be first directed. As preparatory, however, to the

special training involved in these and succeeding exercises, I would suggest that those physical exercises comprehended under the head of gymnastics and calisthenics, would, if practiced in moderation, be invaluable to the student in giving tone and elasticity to the general system.\*

(1) Let the student stand in a perfectly easy position, upon either the right or left foot, the other slightly in advance, the arms folded at the back, which position depresses the shoulders naturally, and gives all the expansion, or elevation, as it is sometimes termed, necessary to the fullest possible action of the chest; the weight of the body may be allowed to fall on the other foot, as the student grows stiff or in the least degree weary.† In this perfectly easy attitude, fill the lungs by deep, full inspiration, and then expire slowly with slight force. Repeat four or five times.

This exercise is merely an exemplification of natural breathing, slightly exaggerated, as it would be by the necessities of energetic or impassioned utterance. The student's attention should here be directed to the muscular phenomena which are exhibited in replenishing and exhausting the lungs. When the breath is comparatively exhausted, there is a necessity for a full inspiration to refill the

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\*I would suggest the moderate use of light dumb-bells, or light Indian clubs, as an excellent means of properly exercising the muscles of the arms and chest. These may be used with advantage before the breathing exercises.

†The direction sometimes given to "hold up the chest," "elevate the sternum and ribs," etc., as a special advantage in the service of breathing and speech, and as *preparatory to their exercises*, is a gratuitous injunction, because, when we inhale fully, the breast-bone and ribs rise naturally, and of necessity, and gradually expand the cavity of the chest sufficiently to accommodate the gradually enlarging volume of the lungs.

emptied air-cells, which will be speedily complied with if no obstruction is offered to prevent the operation of the natural function of the lungs, the air being sucked in, as it were, by the action of the organs.\*

(2) To realize the full force of the respiratory process, the lungs must be comparatively emptied by a special act of the will. The act of refilling them arises from necessity, and is of a marked and instantaneous character. Such is the peculiar form of respiration by which the student can best be made to perceive and understand the degrees of difference between natural, easy breathing, under ordinary circumstances, and that degree of muscular exertion in inspiration and expiration necessary for the efforts of speech. Let him repeat the exercises until he is made fully conscious of the expansion of the chest, the rise and fall of the ribs, together with the contraction and extension of the muscles of the abdomen and of the diaphragm, all of which movements are attendant upon the respiratory process.

The greater indraughts of air will call into play in proportion to the increased effort additional muscles of the back and other parts, the position of which will be indicated by the action.

(3) Draw a full, deep inspiration, and then effuse the breath in the slow and distinctly audible breathing exhibited in the sustained expiration of a deep sigh.† When the lungs are apparently emptied, after a brief pause inhale

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\*The mistake is often made of supposing that the atmospheric pressure from without will fill the lungs if the mouth is merely held open. As a proof of this, consider the means for resuscitating one who has been drowned.

† Let it be understood that the lungs are never entirely emptied or exhausted of air, as only a certain proportion of their contents are subject to the will.

again, and repeat the above mentioned movement three or four times, until the gradual effusion of breath is marked by the same *lengthened smoothness* and *equable* flow as that of the silent expiration,—which result is the object of the exercise.

#### FURTHER EXERCISES IN BREATHING.

(4) In the same position as before indicated, take the breath deliberately and steadily; after a full inspiration is attained, let it be given out slowly in a steadily but gently effused and whispered expiration of the element *h*, which is a simple breathing sound. Let this be sustained until all the air in the lungs is exhausted. In this and the following exercises, the aspiration must come, as it were, from the *very depths of the throat*.

(5) Let as much breath be drawn in as the lungs can easily contain, then send it forth in an equable flow, in the form of a gentle, breathing whisper of the syllable *he*, the mouth slightly open, the corners drawn back. This should be repeated several times, until the student can sustain a comparatively full expiration on a deliberate and unbroken effusion of breath, free from all jerking and unsteadiness, in a gentle, but distinctly audible breathing whisper.

(6) Draw in the breath as before, and emit it with a somewhat forcible, expulsive, whispered breathing of the syllable *hah*, the mouth moderately open, the lips slightly rounded. After a moderate prolongation of the expulsive form, let the whispering sound vanish gently, so to speak, in the bottom of the throat.

(7) Inspire freely, and after a momentary pause expel the air suddenly, with a sudden or explosive breathing, whispered utterance on the syllable *haw*, the mouth wide open, and the aspirated sound coming from the very depths



of the throat. Prolong the vanishing sound in this exercise as long as possible, without distressing the parts. Care must be taken to maintain the aspirated form of expiration free from any vocality. By this process, nearly all the air contained in the lungs is forcibly driven out, and in the repetitions of it the student must use his judgment, remembering that the process is more exhausting to the lungs than that in the preceding exercises.

(8) Inhale fully, and then, after a momentary pause, give out the breath of this one inspiration in three successive and distinct breathing, whispered utterances of the three syllables, *he*, *hah*, *haw*, in the manner before assigned to each. There must be a momentary pause between each by holding the breath; *i. e.*, arresting the action of the diaphragm.

(9) After a full inspiration, let the breath be expelled on three successive expulsions or jets on the syllable *he*, giving to each an equal share of the one inspiration, following the same directions concerning momentary pause, as in the preceding.

(10) Again, let a full inspiration be taken, and the same process as above repeated on the syllable *hah*, with increased expulsive force.

(11) After full inspiration, let the breath be given out, following the same directions on the three explosive whispered utterances of the syllable *haw*.

19. In the repetition for practice of 10 and 11, the expulsive force and explosive abruptness represented in each should be gradually increased.

The above exercises should be conducted by the teacher in the following manner:

The teacher, holding up his open hand, counts, deliberately, one, two, three. The pupil having taken breath during the counting of the teacher, gives the first sound, *he*.

The teacher counts, with hand raised, one, two, three, the pupil breathing and repeating the second sound three times to one expiration, thus: *hah, hah, hah*.

The teacher counts again, one, two, and three; his hand gradually falls from its upright position to his side, while the pupil gives forth the enlarged volume of air from the lungs, when fully inflated, on the explosive, *haw*.

All of the exercises must be graduated as to their force, time of duration, and frequency of repetition, to the capacity and comfort of the student. Ordinarily, four or five repetitions of each at a time will be sufficient at first, pausing and breathing in the ordinary way for a few moments between each to avoid the dizziness which results from too excessive and rapid respiration. The exercises may be practiced with benefit to the health four or five times daily, even by those who do not pursue their application to the purposes of artistic speech.

The more forcible of these exercises will further discipline the respiratory muscles, and strengthen them for a future vigorous expulsion or explosion of the breath in the utterance of the successive syllables of language, or in throwing the entire force of one expiration on the emphatic syllable of some one important word. The practice on the first or effusive form of breathing is calculated not only to strengthen the muscles, but to habituate the lungs to a regulated and measured action, and to place the gentle, gradual, and sustained effusion of breath at the command of the will for the perfect utterance of the firm and steady tones indicative of a reposeful state of mind.

The effusive breath may be said to *flow*, the expulsive to *rush*, and the explosive to *burst* into the outer air. These three forms of breathing, it will be found, when converted into vocality, represent the three forms which language

assumes in its varied utterance from tranquillity to passion.

20. We are now prepared to see the relations between the act of breathing and articulate speech; how, by acquiring a perfect control over the muscles of respiration, we may deal out the breath in a continuous stream, or break it into portions, and divide it with accuracy among a succession of syllables.

(1) Let each of the preceding forms of aspiration be given with vocality, following precisely the same directions as to method of proceeding.

(2) The exercise given below will enable the student to sustain his tones firmly through one expiration; they are not speech tones, nor are they song,—the latter they resemble in continuity only. By gaining a steady control of the diaphragm, the tones issuing from the larynx will become firm, round, and, in time, clear. This is essentially a vocal gymnastic exercise to give strength to the tone-producing organs.

(3) After deep inspiration, taken while the teacher slowly counts one, two, three, let the student sound the long tonic *ā*, holding it as long as it remains firm and round; when it becomes weak and vibratory, stop it at once, then in the same manner hold *ē*, *ī*, *ō*, and *ū*. If, in the beginning of his practice, the pupil can hold a tone ten or fifteen seconds, he is doing well; but gradually he will be able to extend the tone to thirty, forty, and even sixty seconds. After some time, the exercise can be given with a view to the opening of the radical, which gives purity to the tone, and it can also be given as a practice in pitch.

(4) Another excellent exercise consists in filling the lungs, and then repeating the vowels *ă*, *ĕ*, *ĭ*, *ŏ*, *ŭ*, as many times as possible to one expiration.

THE CATCH BREATH EXERCISE.

21. The following exercise is to cultivate the habit of taking the breath quickly and inaudibly, with deep inspiration at the short pauses of consecutive utterance, and to economize the breath in apportioning it to words.

(1) Inspire fully but inaudibly. Then count *one—two—three* [take short breath] *four—five—six* [inspire quickly] *seven—eight—nine*, etc., etc.

(2) Inspire, and count in the same manner in groups of five numerals, taking breath quickly between the groups. Inspire, count in groups of ten, and so on until twenty and thirty may be counted easily at one breath, the student gradually accustoming himself to use no more breath in the utterance of each word than is actually necessary.

The short breaths are simply an indrawing of the air contained in *the mouth*, the outer air rushing in to take its place. Increased exertion or force of utterance of course demands deeper indraughts and more frequent supplies.

This exercise, besides teaching the economy of breath, will place under the control of the will a habit of nature in our ordinary use of the voice, for slight observation will show us that in speaking naturally we do not wait until the breath is entirely exhausted to restore it all at once with one deep inspiration, but take every opportunity to replenish the constant waste by quick indraughts between groups of words, where the language will best allow of it, without retarding the utterance or disrupting the sense. In this way the organs work without fatigue, for, the waste being constantly restored, they are never without a sufficient supply for their needs. The breath must be renewed at every pause of any duration, in the

form of deep, easy breathing, unless the excitement of emotion causes panting or sighing, when a short, jerky movement becomes necessary.

Inspiration should be carried on as much as possible through the nose, and with closed lips; this, however, in the hurried action of speech, can not always be done.

22. The acts of gasping and panting are more violent forms of aspirated breath, excited by nature to restore her disturbed equilibrium attendant upon the irregular or suspended respiration which accompanies extreme excitement or undue physical exertion. Sighing deeply, and groaning, are also efforts of nature to restore her equilibrium when her natural breathing has been disturbed or suspended by extreme suffering, grief, or other mental excitement. They are produced by taking large gulps of air into the lungs, and then, by suppressed muscular effort, forcing the breath out in a continuous stream, which, coming in contact with the vocal chords without exciting them to full vibration, passes out of the aperture of the mouth with a hard breathing sound, mixed with suppressed vocality, expressive of a distressed state of the mind. It will thus be seen that they serve a double purpose, in the preservation of life and the expression of the feelings. An imitation of these natural acts as an occasional practice will also be of great advantage to the student, not only as serving to assist art but to invigorate nature.

23. In the complicated web-work of diaphragm, abdominal, chest, clavicular, dorsal, and other muscles which serve as the motive power for respiration in its various forms and degrees, from tranquil to violent, and in continued or disjointed currents of breath, the will, by a separate volition, can not properly produce any individual action on the part of any particular set of muscles independently or in advance of any other set involved in the general act. They must all work together by a combined



action involving the separate agencies in an almost simultaneous movement for one general result. The same is true of the complex organic action by which the breath is converted into syllabic sound, involving the further agency of the muscles of the glottis, etc.

To enforce this idea by an example: the direction is sometimes given to "hold the chest up" by a special act of volition, in order to enlarge its cavity for the indraughts of air. The effort to do this burdens the mind with an unnecessary precaution, and lessens the powers of vocal production. The act of raising the shoulders, therefore, drawing up the chest, and subsequently dropping them, in the forcible utterance of speech, is an unnatural and injurious habit, arising from this false idea of assisting nature, by a special effort of the will, to control any one of the co-ordinated actions of her complete mechanism.\* But those habits of breathing and speech, based upon a practice by which the organs are exercised in their normal functions, will call into proper action all the necessary agencies of sound production, and develop the vocal powers in accordance with natural law. The *will* must be exerted with the object of *producing certain effects or sounds of a certain kind*, and for an explicit purpose; and the diaphragm, the abdominal muscles, the intercostals, and others, will, by the sympathetic action of which we have spoken, conjointly and efficiently supply the necessary motive power, no one set of these muscles waiting for or requiring a special act of volition to cause it to perform its individual office in the general act.

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\* Lennox Brown has recently written a treatise on voice production, in which he draws particular attention to the false methods of breathing, used in many of the music schools, and proves conclusively that the diaphragmatic or deep breathing is the only form that is satisfactory in its results.

24. I would recommend, in connection with breathing, some particular exercises in walking, pacing, striding, and running. Also, using the arms in all the movements from graceful to forcible; *i. e.*, from sweeps to direct strokes, upward and downward, with varying degrees of force. The movements should be in accordance with the swell and stroke of vocal action in expulsion, explosion, and effusion, voice and action keeping time together.

### CHAPTER III.

#### *Pitch.*

25. THE most elementary knowledge of music will serve to explain the technical terms common to this science, and that of speech, and also to aid the student to an understanding of the similarities and differences of their application in each, necessary to a correct apprehension of their employment in the latter.

In the musical scale, the progressions or variations through pitch are effected by a series of skipping or disconnected sounds, called discrete intervals, which may be individually prolonged at will upon a level line; *i. e.*, at one point of the scale, the sound neither rising nor falling in pitch.

On the scale, the intervals between the first and second, second and third, fourth and fifth, fifth and sixth sounds are full tones. The distances between the third and fourth, seventh and eighth, are half-tones, or semitones. The intervals take their degree from these changes in the position of the notes, thus: from the first to the third, or from *c* to *e*, on the piano-forte, is a discrete interval of a third.

But variation in pitch may be produced in another way; *e. g.*, if the finger be moved with continued pressure along the string of a violin, from its lower attachment, upward or downward, while the bow is drawn, a *meowing sound* will be heard. The sound thus produced will be continuous, and will end at either a higher or lower pitch than that at

which it began, according as the finger is slid upward or downward. The effect upon the ear will be that of an uninterrupted sound, gliding from gravity to acuteness, or the reverse. This, on the violin, is called a slide, and is produced by a succession of changes in pitch so rapid as not to be separately discerned by the ear, and hence the result of one unbroken impulse of sound.

In the speaking voice, change of pitch, in the manner just described, is effected in the utterance of *every syllable* through some interval of the scale, and called a concrete interval.\*

26. The speaking voice performs both the concrete and discrete transitions in pitch, the latter being as inseparable from any succession of syllabic sounds as the former from any individual utterance. To illustrate this: Suppose the pronoun *I* be given with earnest interrogation, expressing strong surprise, and it would pass through the rising concrete interval of probably eight notes of the musical scale. Then let the word *fail* be given immediately after the *I*, with the same interrogative surprise, though less earnestly than the first, and beginning at the same degree of the scale, and it will pass through the rising concrete of probably a fifth. Thus, we have an interrogative sentence. The voice, in passing from the termination of the first word to the commencement of the second must of necessity perform a skip or a discrete transition through an octave. A more advanced study of the subject will show us that this discrete movement, in the successive syllabic utterances of speech, is made either through proximate or (as in the instance given) through remote intervals.

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\*The term Concrete, etymologically considered, means *grown together*. The term Discrete is derived from DIS and CERNO, *to see apart*, or *to distinguish*.

If the sentence, "I am poor, and miserably old," be uttered with a plaintive expression, the syllabic utterances will pass through a semitone.

27. There is in speech still another mode of discrete transition through the degrees of pitch, produced by the voice passing discretely from acuteness to gravity, and the reverse, by intervals much smaller than a semitone, each point being touched by abrupt emissions of voice, following each other in rapid succession. The extent of the interval contained between these brief and rapid iterations is not known, nor is it important that it should be. The sound is well illustrated by the neighing of a horse, or by gurgling in the throat, and is called the Tremulous Scale of the Voice, or the Tremor.

The speaking scale progressing principally by whole tones, and not being limited, as in music, to the arrangement of tones and semitones, may be regarded as the *compass of the voice*, be that eight, twelve, sixteen, or more degrees. As the peculiarity of key arises from the fixed place of semitones, there can be, in the transitions of speech-melody through this scale of pitch, no change of key, and hence no modulation. This term modulation has been, and still is, popularly misapplied to denote the transitions of voice through the speaking scale, but must be rejected from an accurate treatment of the subject of speaking sounds.

(1) *Pitch* is, then, a term representing any variation of the voice from gravity to acuteness.

(2) There are, in the use of speech-sounds, two kinds of transition in pitch: *concrete*, by a continuous or uninterrupted movement; and *discrete*, by a skipping or disconnected movement.

(3) Speech has four scales or modes of progression in pitch: the *diatonic*, the *concrete*, the *tremulous*, and the *semitonic*, known in music as the *chromatic*.



(4) *Intervals* mark the distance between any two degrees of these scales, and are either concrete or discrete.

(5) *Intonation* in speech is the correct execution of the intervals of its several scales, and constitutes one of the chief elements of expression in spoken language.

(6) *Melody of speech* is an agreeable variation of these intervals on the successive syllables of language.

28. Science teaches that acuteness and gravity are the results of tension and relaxation, and consequently of rapid and slow vibration of the vocal chords attendant respectively upon the elevation and depression of the larynx.

The larynx rises and the fauces contract in the utterance of acute sounds; the fauces dilate and the larynx falls with the grave. The natural position for the production of high pitch elevates the chin slightly, low pitch depresses it, and in middle pitch the position is that of simple repose. We also study pitch in the five degrees of middle, low and lowest, high and highest.

## CHAPTER IV.

### *The Concrete Movement or the Radical and Vanish.*

29. IN the simple pronunciation of the letter *ā*, two sounds are heard: the first has the nominal sound of the letter, and issues from the organs with a certain degree of fullness; the last is the element *ē*, gradually diminishing to an attenuated close. In the utterance, the voice will traverse a rising interval of a tone or second.

The first part of the interval, in this instance, is called the *radical movement*, as the fullness of its opening is the root from which the remaining concrete proceeds; the latter, or gradual diminution of the sound, is called the *vanishing movement*, from its seeming to die away into silence. These terms apply only to the two extremes of the concrete, for the radical changes into the vanish so gradually as to admit of no assignable point of distinction between them. The entire concrete, comprehending the two movements continuously blended together, is called the *radical and vanishing movement*, and sometimes *the note of speech*. The character of this radical and vanishing movement is represented to the eye by the visible mark of notation, [✓], which will be used in the course of this work.

30. It is somewhat difficult to recognize the radical and vanish on the interval of the tone, but in order to render this movement appreciable to the ear we must magnify it. Pronounce the letter *ā* as a question of surprise, in the following sentence: "Did you say *ā*?" and its diphthongal

character, with the radical and vanish of its opening and termination, will be clearly exhibited on the extended interval of the rising fifth or octave. Utter the same letter with positive affirmation, as, "I said *a*," and the same effect of fullness and diminution will be produced on a falling concrete, with the radical at the summit of the sound, and the vanish attenuating downward.

This simple utterance of the radical and vanish seems to be an instinctive and uncontrollable function of the speaking voice underlying all syllabic utterance.

In the correct execution of the utterance *ā*, as given above, the student *must* be conscious of a peculiar sensation felt in the larynx or its mouth, which is the glottis, at the moment in which the radical sound is expelled from that organ, and before it becomes blended with the fainter vocality of the vanish. From the inception of the vocal effort, the organs move from one position, at the opening of the given sound, to another at its close; *i. e.*, they glide from an open position on the fullness of the *a*, to a comparatively close position on the vanishing *e*.

31. From this it will be seen that the radical and vanishing movement is the result of one impulse of the breath, and is the basis of the syllabic structure. The transit of vocal sound and action, as in the example just given, constitute the peculiar character of the speech-note as distinguished from that of song.

The long drawn notes of song and recitative are of an entirely different character, the voice being prolonged upon a level line of pitch by holding the organs in one position until the close of the note.

If the diphthongal vowel *a*, or any other capable of prolongation, be uttered with correct pronunciation, smoothly and distinctly, without intensity or emotion, or with only a moderate degree of earnestness, it commences full and somewhat abruptly, and gradually decreases in its upward

or downward movement until it becomes inaudible; having the increments of time, and rise or descent, and the decrements of fullness equally progressive, the two sounds which compose it, the radical movement and the vanish, blending imperceptibly together as a result of the peculiar action of the organs. This is called the *equable concrete*, and belongs only to speech. This full opening, equable gliding, the lessening volume, and the soft extinction of sound, mark the difference between the equable concrete of the speaking voice, and the sounds of all musical instruments. The concrete is carried in speech through the intervals of the tone, semitone, third, fifth, and octave. The voice may also pass through the remaining intervals, the fourth, sixth, and seventh, or beyond the octave; but a reference to the third, fifth, and octave as the *wider* intervals employed in speech is sufficiently accurate for an efficient study of our subject.

32. Under the influence of emotion, the concrete movement loses its simple, equable form, which is the vocal sign of a more or less tranquil state of mind, and, according to the kind and degree of the emotion, a corresponding concentration of force is applied to some part or to all of its extent; thus, we have the phenomena of stress. Of this, we have six different forms:

(1) *Radical Stress*, or force applied to the opening of the concrete.\*

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\* Radical stress, in its simplest or lightest form, exists in the equable concrete, constituting the clear, full opening of the former. It only becomes a vocal sign of emotion by explosive force on this opening of the syllabic impulse. The radical is the only form of stress that may be inexpressive in its character. This point will be fully explained in our practical consideration of the subject; it is mentioned in this connection to avoid what might seem to be a contradiction.

(2) The *Loud Concrete*, in which the whole equable concrete is magnified by unusual force, while the proportion of the radical to the vanish remains unaltered.

(3) *Medium Stress*, a swell or impressive fullness on the middle of the concrete.

(4) *Compound Stress*, an unusual application of force to each extremity of the concrete.

(5) *Final Stress*, force applied to the latter extremity of the concrete, while the radical is diminished in fullness.

(6) *Thorough Stress*, in which the concrete has the fullness and force of the radical throughout its entire extent.

The forms of stress will be further described, and their application illustrated, in our practical studies on the concrete.

The plain, equable structure of the radical and vanish will be called the *simple concrete*, to distinguish it from the concrete affected by the various modifications of force comprehended in the several forms of stress.

33. Besides the forms of the rising and falling concrete, the voice often continues the rising into the falling concrete by a single impulse of sound, thus doubling its extent. Again, the falling may in the same way be continued into the rising movement. This form of the radical and vanishing movement is called the *Wave*, and the intervals of which it is composed are called its constituents or flexures.

The following diagrams illustrate, by graphic means, the various concrete intervals and waves. The wave is employed through all the intervals of the scale, and in all possible combinations; and, furthermore, its expression, in all its forms, is modified by the application of stress to different parts of its course, at the beginning, or at the end, or the junction of its constituents.

The wave is the vehicle for syllabic quantity in its most extended forms.



CONCRETE INTERVALS AND WAVES.

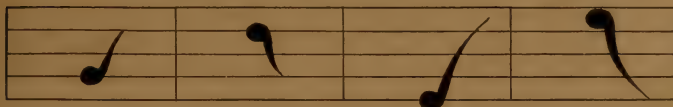


Concrete rising  
tone.

Concrete down-  
ward tone.

Concrete rising  
third.

Concrete down-  
ward third.

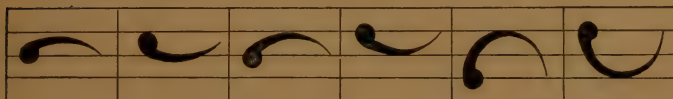


Concrete rising  
fifth.

Concrete down-  
ward fifth.

Concrete rising  
octave.

Concrete down-  
ward octave.



Equal single  
direct, of the  
second.

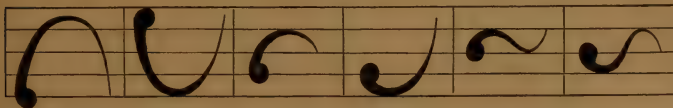
Equal single  
inverted, of  
the second.

Equal single  
direct, of the  
third.

Equal single  
inverted, of  
the third.

Equal single  
direct, of the  
fifth.

Equal single  
inverted, of  
the fifth.



Equal single  
direct, of the  
octave.

Equal single  
inverted, of  
the octave.

Unequal sin-  
gle direct, of  
the fifth and  
third.

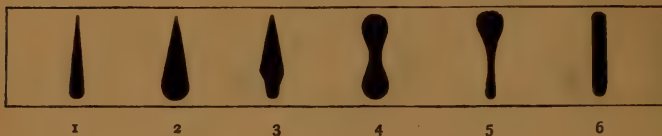
Unequal in-  
verted, of the  
third and oc-  
tave.

Double equal  
direct, of the  
third.

Double un-  
equal invert-  
ed, of the  
third, fifth,  
and third.

The following symbols are used to represent to the eye the concrete as affected by the different modifications of stress through all the intervals.

## FORMS OF STRESS ON THE CONCRETE.



34. The pitch at which the concrete begins will be called *Radical Pitch*, to distinguish it from that of the entire radical and vanish, which will be called *Concrete Pitch*.

The concrete function is sometimes called the *radical and vanishing movement*; the *concrete movement*, progression, interval, or pitch; or, simply, the Concrete or the Radical and Vanish. The discrete function is called the *discrete movement*, progression, change, skip, or pitch. Where the direction of the concrete or the radical is not specified or implied, the term is used either for rise or fall. As a general designation of the extent of intervals and waves, all greater than those of the semitones and second are termed wider intervals and waves. The term *radical and vanish*, when generically employed, refers to the combination of beginning and terminal part of the concrete under any modification of either of these parts.

35. Every syllable of speech being a single impulse of utterance, involves the radical and vanish as a necessity of its organic production. The concrete is, therefore, the soul of the syllabic sound, and forms the working material for all the purposes of articulation and intonation. It must have some point of commencement on the scale, and traverse some *interval*; it must occupy some *time* in the utterance; it must also be uttered with some degree of muscular effort, and hence of *force*; and, last, it must have *quality*, or some peculiar kind of sound. The concrete function is the foundation upon which is built the

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measurement of all the sounds of speech, and is the principle which underlies the life and power of every utterance of the speaking voice, from the most delicate audible whisper, to the accumulated forces of the loudest and most prolonged shout within the capabilities of the vocal mechanism. *It is the key which unlocks the whole philosophy of the speaking voice.* A theoretical and practical understanding of this great fundamental principle of spoken language not only develops the full powers of the voice, but gives control over it for the effective and natural utterances of language.

## CHAPTER V.

*The Elements of the Language Considered and Classified according to their Relation to the Radical and Vanish, and to their Capacity for Tunable Sound.*

36. AN elementary sound in language is one that is incapable of further division. It is uttered by one impulse of the organs, and is the simplest form of articulate utterance.

As the alphabet of our language does not contain a separate symbol for each of these elements, we are obliged to use the same graphic sign for different sounds.

The elements are divided with reference to their relation to the radical and vanish, and their capacity for tunable sound into tonics, subtonics, and atonics.

TABLE OF TONIC ELEMENTS.

<i>Simple Sounds.</i>		<i>Compound Sounds.</i>
A-ll,	E-rr,	A-le,
A-rm,	E-nd,	I-ce,
A-n,	I-n,	O-ld,
A-sk,	Ai-r,	Ou-r,
E-ve,	U-p,	Oi-l,
Oo-ze,	O-r,	U-se.
L-oo-k,	O-n.	

The tonic elements have the purest and most tunable vocality of all the materials of speech. They are capable of being prolonged indefinitely, and admit of the concrete rise and fall through all the intervals of pitch. They may

be uttered with more force and abruptness than the other elements, and at the same time, from their power of prolongation, may preserve the gradually attenuated movement of the vanish.\*

37. All of the tonic sounds are produced by the joint functions of the larynx, fauces, and parts of the internal and external mouth. Although produced in the larynx by the action of the vocal chords, the ultimate perfection of every tonic sound depends upon the correct position of the lips and tongue. The lower jaw also facilitates their utterance by its motions, and the consequent modifications of the cavity of the mouth.

The lips, by their approximation, diminish the size of the external opening of the mouth; and the tongue, by its elevation toward the roof of the mouth, that of the cavity or internal opening. The individual vocal character of each tonic is thus principally determined by one of these two agencies.

38. Those tonics which are modified chiefly by the agency of the lips have been called, from this circumstance, the "labial vowels." They are: *a*-ll, *o*-ld, *ou*-r, *oo*-ze, *o*-n. They have an enlarged interior opening or passage for the sound produced by a greater or less depression of the tongue at the root, the lower jaw and larynx being simultaneously and proportionately lowered. Their peculiar mechanism gives to these sounds a grave and somber, or solemn character, producing also a sorrowful and gloomy expression of the face.

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\* Under the usual division, the tonics are called *vowels*, and the remaining elements *consonants*. The present nomenclature is adopted by Dr. Rush, not as designing "to overlook or destroy arrangements truly representing the relationships of these sounds, but to add to their history a division grounded on their important functions in intonation."



39. The tonics *a-rm*, *a-le*, *i-sle*, *i-n*, *e-rr*, *e-nd*, *ee-l*, are those modified chiefly by changes of position in the tongue, and have thence been called the "lingual vowels." In their formation, the tongue rises in varying degrees, from its natural position of rest toward the roof of the mouth, thus diminishing in proportion to this elevation the size of the oral cavity; at the same time, the external or labial opening is laterally elongated. They have a sprightly or brilliant vocal character, and are associated with a crisp and smiling expression of the countenance.\*

40. *A*, in *a-ll*, is the sound produced by the lowest position of the larynx, and consequently greatest depression of the base of the tongue, which is slightly grooved, and the lowest position of the jaw, the cavity of the mouth being more open posteriorly than in any of the other tonics of this class. This sound, in consequence, has greater depth and breadth than any of the tonics, reverberating in the cavernous parts of the throat and in the thoracic cavity.

41. *A*, in *a-rm*, is formed by a higher position of the larynx, and the sound is projected farther forward than in the preceding, and strikes against the anterior part of the hard palate, or roof of the mouth, ringing through the head and reverberating through the chest about equally. It is also accompanied by a freer opening of the mouth, both externally and internally, than exists in the formation of any other of the lingual class of tonics, the tongue, arching slightly at the back, lies on a level with the teeth in the forward part of the mouth, while the labial aperture is well expanded, producing the most resonant and brilliant of the tonic sounds.

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\*Observe the different expressions of the face in uttering the words *smile* and *frown*, when given with vocal expression, echoing the sense in each case; or, the words *bright* and *gloom*.

42. The sounds of *oo* and *ee* are the least full and resonant in their vocal character, having what may be termed a veiled or woody sound; this will be explained by their peculiar mechanism. In the former, the sound is thrown almost against the teeth and lips nearly closed, while in *ee* the internal passage for the sound is almost obstructed by the elevation of the tongue. A slightly closer position of the lips in one, and of the teeth in the other, will convert these sounds, through the occlusion, respectively into the subtonic vocalities of *w-oe* and *y-e*.

43. With the aid of these suggestions, the student may easily observe for himself the individual vocality and organic formation of the labial sounds intermediate between *a-ll* and *oo-ze*, and of the lingual between *a-rm* and *ee-l*.

The gliding concrete movement of speech necessitates a change from the open position of the external organs on the radical, to a closer position at its close on the vanish, so that *no single position is held for any length of time*. The natural action itself must be *closely observed*, aided by judicious suggestions as to its correctness, or illustrated by a competent teacher, rather than followed from pictured models or from mere graphic descriptions. See ¶ 30.

44. In deliberate utterance, the organic action is much more positive than in hasty speech. The varying positions of the lips, tongue, and jaw in the formation of the tonic sounds should be first practiced before a mirror until the natural and unconstrained action of the visible organs, in the correct and deliberate enunciation of each, is observed and confirmed.

In all practice on these elements, great care should be taken not to use any undue action of the lips, particularly on *o*, *oo*, and *ou*, as their slow or energetic utterance is very apt, at first, to be accompanied by protrusion of these organs, which constitutes the fault of *mouthing*.

In the correct production of the concrete of speech the jaw acts vertically. Any tendency to work it laterally, (which is sometimes the fault of overeagerness to give the tonic its full vocal value), will also produce an unnatural utterance, akin to mouthing, and should be carefully guarded against in the first practice.

45. In illustrating the concrete movement of the tonic *a*, it was stated that this element has its radical or opening upon *a*, and its vanish upon *e*. Six more of the tonics have, in like manner, different sounds for the two extremes of the concrete. As this coalescence of two tonic sounds is called a diphthong, we have seven proper diphthongs among the tonic elements. These are:

*A*, as in *awe*, which has its vanish in the short sound of *e*, in *err*.

*A*, in *art*, whose vanish is on *e*, in *err*.

*A*, as in *ale*, vanishes, as already stated, upon the sound of *e*, as in *eel*.

*I*, as in *ice*, has its vanish upon *e*, in *eel*.

*O*, as in *old*, glides into and vanishes upon *oo*, as in *ooze*.

*Ou*, as in *our*, also vanishes upon the sound of *oo*, in *ooze*.

*Oi*, as in *oi-l* or *v-oi-ce*, may be added to the diphthongal tonics (making eight in all), though it is more properly a triphthong composed of *a-we*, *e-rr*, and *ee-l*. When the element is short, however, it is diphthongal, composed of *a-we* and *i-n*.

Five of the tonics: *e* as in *eel*; *oo*, as in *ooze*; *e*, as in *err*; *e*, as in *end*; and *i*, as in *in*, continue the same throughout the radical and vanish, and are true monothongs.

46. The elements of the second class are formed, like the tonics, in the larynx; but are modified, in various ways, by their passage through the external orifices, rever-

berating in the mouth, fauces, and cavities of the nose. They also possess the properties of vocality and prolongation, though in both are inferior to the tonics, and are called *subtonic* sounds. Each tonic has a vocality peculiar to itself. That of the subtonics is much alike in all, and is known as the "vocal murmur." They are fifteen in number, and are as follows:

TABLE OF SUBTONIC ELEMENTS.

<i>b</i> ,	as in	<i>b</i> -abe.	<i>th</i> ,	as in	<i>th</i> -en.
<i>d</i> ,	"	<i>d</i> -id.	<i>z</i> ,	"	<i>a</i> -z-ure.
<i>g</i> ,	"	<i>g</i> -ig.	<i>ng</i> ,	"	<i>si</i> -ng.
<i>v</i> ,	"	<i>v</i> -alve.	<i>l</i> ,	"	<i>l</i> -ull.
<i>z</i> ,	"	<i>z</i> -one.	<i>m</i> ,	"	<i>m</i> -aim.
<i>y</i> ,	"	<i>y</i> -e.	<i>n</i> ,	"	<i>n</i> -un.
<i>w</i> ,	"	<i>w</i> -oe.	<i>r</i> ,	"	<i>r</i> -ap.
			<i>r</i> ,	"	<i>fa</i> -r.

Let the student take the word *babe*, and pause after the obscure "guttural murmur" (the term applied to the peculiar murmur of *b*, *d*, and *g*) of its first sound, and he will hear the element which the letter *b* represents, or if he prolong the first element before joining it to the next, the single elementary subtonic sound will be heard in the prolongation. Let him proceed in the same manner to obtain the sound of the other subtonic elements.

These elements may all be carried through the different intervals of pitch, but they have almost no radical fullness, and, as has been stated, a less full vocality than the tonics. They are produced by the entire or partial obstruction of a current of vocalized breath through the mouth, and the subsequent removal of this obstruction.

The restoration of the free passage of air through the mouth at the termination of the subtonic utterance, pro-

duces a peculiar ending, known as the *vocule* or "little voice," which, though short and feeble in ordinary speech, becomes very perceptible in forcible or affected pronunciation. This must not be confounded with the *vanish* of the concrete. The slow but forcible pronunciation of such words as *bad*, *hub*, *tug*, *rub*, etc., will illustrate this vocalic termination. *This vocule* is lost when the subtonic precedes a tonic element, and the voice takes in its place the full radical sound of the tonic, thus giving an abrupt opening to the latter.

47. The subtonic can not be given an abrupt opening without extraordinary effort. As elements they are, therefore, deprived of the proper radical movement which is peculiar to the tonics. But, although the subtonics are unfitted for the abrupt opening of the radical, they may fulfill all the purposes of the vanish. The vocality of the subtonics admits of their prolongation, and an *extension of their time is next in importance to that of the vowels for the purposes of elegance and correctness in speech*. Though less tunable than the vowels, they are most agreeable to the ear when properly uttered with their full value.

48. Ten of the elemental sounds of our language are aspirations, and form the third class. They are produced by certain modifications of the internal and external mouth acting upon a current of the whispering breath. They have no vocality, and therefore no basis for the function of the radical and vanish.

TABLE OF ATONIC ELEMENTS.

<i>p</i> ,	as in	<i>p</i> -ipe.	<i>s</i> ,	as in	<i>s</i> -ick.
<i>t</i> ,	"	<i>t</i> -ent.	<i>wh</i> ,	"	<i>wh</i> -eat.
<i>k</i> ,	"	<i>k</i> -ick.	<i>th</i> ,	"	<i>th</i> -in.
<i>f</i> ,	"	<i>f</i> -ife.	<i>sh</i> ,	"	<i>pu</i> - <i>sh</i> .
<i>h</i> ,	"	<i>h</i> -e.	<i>ch</i> ,	"	<i>ch</i> -urch.



These elements, from their want of vocal sound, are called *Atonics*. The want of vocality in the atonics is almost the only difference between them and the *subtonics*, as is shown by the following table :

<i>B,</i>	<i>D,</i>	<i>G,</i>	<i>V,</i>	<i>Z,</i>	<i>Y,</i>	<i>W,</i>	<i>Th.</i>
<i>P,</i>	<i>T,</i>	<i>K,</i>	<i>F,</i>	<i>S,</i>	<i>H,</i>	<i>Wh,</i>	<i>Th.</i>

49. Six of the whole number of elements, or three subtonics and three atonics, are produced by a bursting forth of the breath after a complete occlusion. These *abrupt elements* are *b, d, g, p, t, k*. They exhibit their final vocule very perceptibly at the end of a syllable, but before a tonic this vocule opens out, as before described, into a sudden fullness of the radical of the tonic sound, as in *bare, go, dart, pit, take, kick*.

50. The subtonics and atonic elements are divided according to the organic conditions of their formation into the following classes: *labials*, or those formed chiefly by the agency of the *lips*; *dentals*, by that of the *teeth*; *palatic*, or those depending on the *palate* for their distinctive character; *nasals*, or those resulting from a vocalized breathing through the *nose*; *linguals*, or those especially dependent on the action of the *tongue*; *aspirates*, formed by a forcible emission of *breath* through the moderately open organs; and *labio-dentals*, depending upon *teeth* and *lips*.

The *dental* sounds are as follows: *d*-id, *t*-ent, *th*-in, *th*-ine, *a*-z-ure, *pu*-sh, *c*-ease, *z*-one.

The *palatic*: *k*-ick, *g*-ag, *y*-e, *c*-ake.

The *nasals*: *n*-un, *si*-ng.

The *linguals*: *l*-ull, *r*-ap, *fa*-r.

The *labio-dentals*: *v*-alve, *f*-ife.

The *labials*: *m*-aim, *b*-abe, *p*-ipe, *w*-oe.

## CHAPTER VI.

### *Production of Tonic Sounds.*

51. THE organic action in the utterance of the tonic sounds at the *seat of their production in the larynx* next claims attention.

The speaking voice, like the singing voice, is either made or marred in the very outset of practice. Unless the first idea is minutely and correctly given and confirmed by constant and undeviating practice, and the mechanical agency irrevocably fixed, the vocality will in most cases be imperfectly formed. *Yet, upon this original understanding and conformation of the organs, all the after structure of artistic speech depends.*

In the first place, the production of what is called natural voice, or pure resonant vocality, principally depends for its clearness, fullness, and carrying power upon the manner in which these tonic sounds are first uttered in practice. This must, therefore, be our primary consideration in the study of a correct and effective articulation of the elements.

Previous to the production of all of the tonic elements with any degree of precision and clearness of sound, there is a drawing in of the breath (an act preparatory to every effort of the animal organism), followed by an occlusion in the larynx, caused by a slight clutch of the glottis and epiglottis, which shuts off the outflow of air. This resistance is overcome by a slight action of the diaphragm, which drives the volume of air thus barred against the vocal

chords. These, in their separation, vibrate, and produce sound, and this sound is modified in its passage outward, by the external agencies, into its distinctive character as a vowel or tonic.

In the clear opening of the sound attendant upon a slightly forcible separation of the parts, we have abruptness or radical stress in its lightest form. By the same process, with added depth of indraught and muscular force in overcoming the stronger resistance of the occlusion of the orifice for breathing, this opening of the sound may be increased to a strong explosion. This result should be the last acquired.

52. It is of great importance that this fundamental principle of the speaking voice should be understood at the very outset. I shall, therefore, show, by means of a simple experiment, how this most perfect means of sounding a tonic element is obtained.

If the letter *p* be attached to *a*, and we wish to utter the syllable with some degree of abruptness, it will be necessary to press the lips together before the abrupt opening takes place by which the *p* receives its aspirated force, and breaks into the vocality of *a*. It will be perceived that the abruptness and force of the first element depends altogether upon the firmness with which the lips are compressed, and the resistance of air collected in the mouth.

Now, let the *a* be sounded by itself, with the intent of giving it a clear, full opening. In this case, we feel a kind of shutting up of the larynx, which will finally give way after a momentary resistance, and the sound will be abruptly expelled, the silence preceding the sound making its percussive effect the more remarkable.

In the sentence, "I said a *part*, and not *all*," if we consider the visible operations of the organs of speech before and when we articulate the letter *p*, in *part*, and consider the fact that the resistance made by the lips while the

breath is accumulating for the explosion of the sound is identical with that made in the larynx under the same circumstances upon the letter *a*, in *all*, we will begin to realize the fact that the organs of voice,—the glottis and epiglottis, with other accessories,—exercise a similar action of occlusion in articulating the tonic elements as the lips, tongue, teeth, and palate in producing the abrupt elements *b, d, g, k, p, t*. Thus, the same action which takes place in the outer mouth in “Peter Piper picked a peck of pickled peppers,” enables the inner mouth or glottis to give distinct articulation to “an old owl ate an ortolan in an old oak,” the occlusion in both cases requiring an effort of the will, to be followed by immediate action on the part of the organs.

In thus prefixing the *p* to *a* in the instance first given, we intend to exhibit the visible organic action preparatory to the abrupt utterance of the *p*, and thus to illustrate how a similar process of preparation and execution produces the same result in the unseen organs, in the production of the tonics or vowels, and thus to direct the attention to the fact that, while the lips, tongue, and teeth are prominent external agents in articulation, and can be brought by practice into a finished and vigorous exercise of their functions, so the internal tone-producing organs are susceptible of like development, and in a still greater degree, on account of the more numerous muscular agencies brought into play by their operations.

53. We have another reason for attaching the *p* to the *a* in this experimental illustration. The syllable *pa* is more easily uttered with clearly defined abruptness by the unpracticed organs than the single tonic *a*, for the reason that the slight occlusive pause of the element *p*, with its consequent vocule, which breaks into the opening of the following tonic, gives abruptness to the radical of the latter. There must be a slight hiatus preceding the tonic to pro-

duce this clear opening; *e. g.*, the combination *a-owl* must, if the article be pronounced short and separately, with a pause after it, produce the necessary fullness of the radical, but the utterance is delayed; the union, however, of *n* with the tonic, or of any other subtonic, produces the occlusive pause, and we have the agreeable result, *an owl*.

54. The forcible, as well as the clear and delicate radical, is to be obtained only after patient practice. A power over this initial function of vocality will be best acquired by first imitating a short, natural cough, which perfectly illustrates the mechanical formation of the radical stress. It will be found that the cough is produced:

(1) By inspiration.

(2) By a closing of the glottis, and shutting off of the air, the action being quite perceptibly felt.

(3) By the sudden giving way of this occlusion through the action of the diaphragm and abdominal muscles from below, which results in an abrupt vocality of one of the short tonics, mingled with aspiration, or, rather, followed by the atonic breathing *h*. In imitation of this natural process, let the student execute a mechanical cough by strong occlusion of the glottis, and subsequent expelling of the air, as if striving to get rid of some slight obstacle in the throat. This short, sudden action, will produce an abrupt vocality resembling *e* in *err*, or *u* in *up*. Let this be next uttered in the same abrupt manner, but freed from all huskiness or aspiration, and the explosive effect of the radical in pure vocality will be produced. To make this apparent, let the student cough out the *u*, in *up*, with aspiration, then with pure vocality, and then deliberately utter the elements *c-rr* and *u-p* without the cough, and the result will be a clear, radical opening of the element. Great care should be taken to *project the sound into the outer air*, and not to allow it to be detained, as it were, in the mouth.



The student should not proceed a step farther until able to execute this coughing exercise without the prompting of an exemplar, since its correct execution is the basis of the important function of radical stress, the abrupt initial of vocality, and of all the vocal gymnastics founded thereon.

The cough should be executed with a very slight exertion of force in the beginning, as the delicate muscles of the glottis will suffer from at first attacking it with injudicious energy.

55. I am aware that the use of the cough has been objected to by singing teachers, and Lunn, in his excellent work upon the voice, has shown that Dr. Wylie, of Edinburgh has, through scientific investigation, satisfactorily to himself and the scientific world, proved that perfect speech tones are produced by an explosion of condensed air, bursting from the ventricle of Morgagni lying between the true and false chords of the glottis. His rule is to hold the breath, and then, by ceasing to withhold it, the explosion takes place. I am willing to accept and rejoice in all this in the light of progressive science, particularly as the point was left by Rush to the future decision of scientists. But at the same time, I adhere to my own convictions as to the efficacy of the cough, and as I know, from years of experience in training voices, that the cough, when properly understood and used, can never be otherwise than a healthy practice of the organs.

Dr. Rush (in his own case) proved that the coughing exercise is not only an admirable illustration of the action of the organs in correct tone production, but it is also one of the most useful exercises for developing the muscles governing respiration.

56. When the student has clearly established in his mind the character and formation of this abrupt radical fullness by means of the cough, let him next utter all of the short tonic elements in Table of Tonics, ¶ 36, in pure vocality,

alternating each with the coughed out form of their utterance as first given in the partly aspirated imitation of the natural cough. The latter should, in all elementary exercises on the radical stress, precede the practice on the vocal utterance, as it calls into more active play, and, therefore, exercises more effectively, the muscular agencies by which this initial function is produced.

The short tonics are best adapted for the first practice in acquiring the initial of vocality, as they take on the abruptness most readily, owing to their incapacity for extension in the concretes, the vanish being cut off, as it were, by the succeeding abrupt atonic or subtonic.

When this table is satisfactorily executed, the student may pass to the syllables, and then to Table of Long Tonics, following the same order of proceeding as in this. The precise and forcible explosion of the elements and syllables, as here recommended, must not, therefore, be regarded as an element of correct articulation alone, but as a means to an end,—that end, the perfection of organic habit in taking the syllabic sounds, as the musician says of the notes, with that perfect accuracy and ease which gives life and beauty to all sustained utterance. This can only be gained by striking the intervals correctly with clear, discrete movement, as the note on the piano is struck, with light, elastic touch, and without feeling for it or creeping to it.

57. The proper cultivation of the organs of speech in relation to the articulation, as well as the expressive forms of utterance, should involve a practice of the functions of aspiration as expressed in the articulated whisper. This form of whisper must be carefully distinguished from the shrill whistled or lip form; *i. e.*, the manner of whispering used to arrest the attention of some one near the speaker. This form of whisper is of no use in voice culture, as it is formed only of that quantity of air which is quietly sup-

plied to the organs as in natural breathing, and without bringing into play the muscles necessary to the production of the speaking voice.

The "*articulated whisper*," on the other hand, calls into action many muscular agencies not employed in the routine of conversational speech, as it is formed well back in the throat, and with the same mechanical action as when articulating a vocality in the lowest pitch of the voice, but with a more forcible effort of utterance. It represents one of the most intensified forms of expression, as in extreme terror, warning, or fear. The difference between the formation of this whisper, and that which lies near the lips, may be illustrated by endeavoring to change from the latter to the low murmur of the voice as heard in the sound of *moo*, in imitation of a cow.

The value of the articulated whisper, as an exercise for the development of the voice, will be enlarged upon in our special treatment of *qualities* of voice. The coughing and whispering processes, besides their uses as articulative exercises, are the basis for the development of one of the grandest qualities of the human voice, the orotund.

58. The object is to so graduate the exercises as to *thoroughly* and *gradually* develop the entire powers of the organs of speech. The present uses of the articulative whisper as an articulative and gymnastic exercise may be summed up briefly as follows:

(1) It is the first means of drawing attention to the glottic action, and thereby lowering the tones to the seat of action.

(2) It introduces an incipient force into the vocal execution.

(3) It gives greater distinctness and precision, as a result of the preceding, to the articulation of sounds.

All of the long and short tonic elements should, therefore, be next given in the articulated whisper, with the

same process of formation as that last described for the abrupt vocality. Next, let them be given in the same manner with half vocality, sometimes called the half whisper. The scale of pitch in the whisper is much more limited than in vocality. The object here, however, should be to utter all of the whispered sounds in low pitch.

The teacher may then introduce familiar sentences in the different forms of effusion, expulsion, and explosion in different degrees of force in whisper and half whisper, thus :

EFFUSION.

"Now fades the glimmering landscape on the sight,  
And all the air a solemn stillness holds,  
Save when the beetle wheels his drony flight,  
And drowsy tinklings lull the distant folds."

EXPULSION.

Hush! Hark! I hear a noise.  
What is that? Stop! Listen!

EXPLOSION.

Begone! Avaunt! Hence! Down!  
"Avaunt! and quit my sight! Let the earth hide thee!"

59. Let the order of practice then be as follows:

- (1) Cough out lightly, two or three times, the tonic elements, slightly increasing the force at each repetition.
- (2) Give them with the strong articulated whisper.
- (3) Give them with the half whisper or mixed aspiration and vocality.
- (4) Give them with abrupt opening of pure vocality, gradually increasing the force in successive repetitions until they are uttered with explosive abruptness, and clear, ringing vocality.

The student must, however, exercise great care in this practice. There must, in the first place, be no rigidity or constriction in the parts, the organs being held with "flexible strength." Much of the clearness of the vocal sound produced will depend on this supple firmness with which the parts are held. If the partitions of the pharynx are rigid, and the muscles of the neck stiffened, the radical sound produced will be *sharp* and *hard*, instead of full and ringing. It must be remembered that the motor power is in the diaphragm, abdominal, and intercostal muscles.

60. Radical stress is, then, susceptible of every degree of force, from a delicate precision or clear exactness of the radical opening of the sound, to moderate force, and from this to explosive violence. This may be illustrated by first imitating a violent cough, and then the slight hacking effort by which we clear the throat, giving distinct utterance to the short vowel sounds.

It should be practiced, when its abrupt character is fully comprehended, from the lightest degree of force, or the utmost delicacy of touch, to the strongest exertion of the vocal mechanism. Too great care can not be exercised, however, in approaching gradually and judiciously exercising the latter extreme of utterance. The tendency with many, in the beginning, is to cover a want of accuracy in the execution by the violent extremes of force. This should be strictly avoided. Let the voice at first be kept as low in pitch as possible, increasing the force at each repetition of the sound (without changing the pitch), from the lightest, easy opening of clear sound, to forcible explosion.\*

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\* These two extremes of force may be severally likened, in their effect, to the light tick of a clock and the loud ringing stroke of the clapper of a great bell.



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In no respect is the voice more capable of improvement than in regard to its *force*, yet while a careless and irregular employment of these exercises will be of but little service in developing the full powers of the voice, injudicious practice on them may produce *permanent injury*. Ten minutes spent in exploding the elements or syllabic combinations with undue force, and without careful regard to the correct use of the organs, may produce the very effects against which the student is seeking to fortify himself.

## CHAPTER VII.

*Exercises on the Tonic Elements. To Correctly Extend the Vanish of the Equable Concrete through the various Intervals and Waves.*

61. THE former exercises, for the correct execution of the initial or radical part of the tonic elements, will develop the power and flexibility of the organs, and prepare them for the more delicate effects to be executed on the vanishing movement. An educated control over the latter gives a complete command of the entire concrete through its various degrees of extension.

The long tonics are the elements of quantity, and are extendible to the utmost limit of piercing interrogation and all natural cries, through the rising and falling intervals, and the different forms of the wave. Hence their employment on the extension of the concrete in the following tables.

### TABLES OF NOTATION.

#### *Exercises on the Concrete Intervals.*

#### I.

##### Rising Seconds.

##### Falling Seconds.



i',	in	ic'e.
a',	"	a'le.
ar',	"	ar'm.
a',	"	a'll.
e',	"	e've.
o',	"	o'ld.

a\,	in	a'le.
e\,	"	e've.
i\,	"	i'ce.
o\,	"	o'ld.
a\,	"	a'll.
oo\,	"	oo'ze.

62. *Table I.*—The interval of a second is represented first rising and then falling, repeated a number of times for the purpose of practice. Each of the long tonics should be given on this interval as indicated by the table, and afterwards the monosyllables in which they occur, the student taking care to give the radical with distinctness and to make the movement equable throughout.

II.

Rising Thirds.

Falling Thirds.



Did you say a', in a'll?

" " a', " ar'm?

" " oo', " oo'ze?

" " i', " is'le?

" " e', " ee'l?

" " o', " o'ld?

" " oi', " oi'l?

a', in a'le.

i', " i'ce.

e', " e've.

ou', " ou'r.

a', " a'm.

o', " o'ld.

oi', " oi'l.

63. *Table II* extends the intervals a third, as in the interrogative, I' did it? Repeat the falling movement on the same interval of a third through elements and then words.

III.

Rising Fifths.

Falling Fifths.



oi', in oi'l.

oo', " oo'ze.

e', " e've.

i', " i'ce.

a', " a'le.

ou', " ou'r.

a', in ar'm.

a', " a'll.

i', " is'le.

e', " e've.

o', " o'ld.

64. *Table III* carries the voice through the more earnest interrogative movements of a rising fifth, and then falls on the same interval.

## IV.

Rising Octaves.

Falling Octaves.



65. *Table IV* extends the interval an octave upward, as it would pass in a piercing interrogation on the vowel sounds as given in the above tables. Then exercise the voice on the same interval with downward movement.

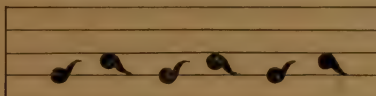
66. The voice has now been made to traverse the intervals of speech: first, the simple second, through which the syllabic utterances of unimpassioned reading or speaking will be found to proceed; and, afterwards, through those more extended concretes, which are used to express interrogation, denial, surprise, command, and other more earnest states of the mind.

In each exercise thus far, following the table of notation, the radical has opened upon the same line of pitch (which should, in the rising concretes, be at first several degrees below the middle), and the vanish has also terminated in the same manner, the voice proceeding from concrete to concrete by discrete steps.

The student must next proceed to acquire greater command over these concrete movements by exercising the rising and falling movements alternately. In this case, the radical of the downward concrete will open at the degree of pitch where the vanish of the upward concrete ends.

V.

**Rising and Falling Seconds.**



This is a', as in a'll.

" a', " ar'm.

" a', " a'n.

" a', " a'le.

" e', " ee'l.

This is i', as in is'le.

" o', " o'ld.

" oo', " oo'ze.

" ou', " ou'r.

" oi', " oi'l.

67. The object of the exercise in Table V is to familiarize the student with the contrasted rising and falling movements of the voice, in uttering the tonic elements with their radical and vanish, as they would occur on the syllables of a simple sentence of complete sense, when uttered with distinctness, and as a deliberate, unimpassioned statement of facts. The extension of the sound in an upward direction will be readily observed on the elements, while the words containing the same tonic element will as clearly exhibit the falling radical and vanish.

Let each element and word marked be given with a clear, full, radical opening, avoiding undue loudness or force, and then let the sound gradually diminish in volume until it is lost in the delicate vanish.




In this, as in the following exercises of this chapter, there must be no application of force to the vanish; no break or unsteadiness between the initial and final movement, but a sustained smoothness in the utterance, by which the radical and vanish are blended imperceptibly together.

68. Pronounce the elements and words in the following table with a moderately forcible abruptness of the



initial part, and prolong the sounds in the rising movement of an unimpassioned or unexcited interrogation until the delicate termination of the tonic is heard in the extreme vanish.\* Next, allow it to fall through the same interval, in a tone of denial. The same elements and words can be used in the interval of the fifth, and afterwards in that of the octave.

## VI.

Rising and Falling Thirds.	Rising and Falling Fifths.	Rising and Falling Octaves.
		
a', of a'le.	a', of ar'm.	i', of i'ce.
a', " ar'm.	i', " i'ce.	a', " ar'm.
a', " a'll.	a', " a'll.	e', " e've.
e', " e've.	e', " e've.	o', " o'ld.
i', " i'ce.	oo', " oo'ze.	ou', " ou'r.
oo', " oo'ze.	a', " a'le.	o', " or'.
oo', " loo'k.	ou', " ou'r.	a', " a'le.
ou', " ou'r.	oi', " oi'l.	oo', " oo'ze.

The exercises may be varied; *e. g.*, a'—a'—ar'm—ar'm; i'—i'—i'ce—i'ce. First in seconds, then in thirds, fifths, and octaves, until the ear of the pupil can execute and recognize the rising and falling movements himself.

The tables of tonic sounds are the easiest to execute; but after the organs are rendered pliant on these, the subtonics should be practiced in the same manner.

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\* A very common error in uttering the diphthongal tonics is, to use the words of Prof. William Russell, that of "giving this complex sound in a manner too analytical; as, *fai-eel, fai-eeth*, etc." This overnicety must be carefully avoided, especially in the exercise in prolonging these sounds.

69. Let the questions of the preceding table be next uttered as a gently complaining or plaintive inquiry, and the interrogative elements and words will pass through the interval of a rising semitone. No notation of this interval is given in the tables of notation. It would be similar to that of the second, but of only half the extent. It is an interval quickly recognized from its plaintive character, and should be practiced on all of the tonic elements, both rising and falling, similarly to the other intervals.

70. Let all the exercises on the tables be given, 'also, with the articulated whisper, and then with the half whisper, alternating these with the pure vocality. This exercise of the articulated whisper can not be too highly regarded in this connexion, as, in addition to its uses already mentioned, it is one of the best means for acquiring a control over the correct extension or effusion of the vanish.

*Breathing.*—A short breath should be taken at the commencement of each line or half line in the tables, or before the elements or words having the extension on the concretes, according as the energy or duration of utterance may create a greater waste. The organic position preparatory to uttering all of *the open vowel sounds* always affords an opportunity to replenish the breath with perfect ease and without apparent effort. To quickly draw in a small supply of breath before such sounds, when single or as the initial of words, in the course of a sentence, should be observed as a general rule of all practice. After each repetition of the entire table let the lungs be refilled by a deep inspiration.

71. It will be found that the upward movement of the radical and vanish is much more easy of execution than the downward. Much practice, therefore, should be given to the latter, observing the efficiency of the moderately forcible radical in giving directness and positiveness of effect to the prolonged descent of the voice. To be able

to carry the long downward concretes slowly through their wide extent of interval with a proper degree of firmness, equable diminution, and delicate extinction of sound, is one of the most difficult accomplishments of cultivation.

The weight of the voice, it must be remembered, in the wide falling concretes, should descend like a heavy blow, and not like a ball that rebounds; *i. e.*, steadily, directly, and forcibly, with no return upon itself, or jerking back at the end.

This full opening and final vanish of the perfectly executed equable concrete is an attribute no less beautiful, than imperatively necessary, to elegant, or even simply correct, speech. It requires constant practice of the organs to produce the clearness of the radical, the movement directly upward or downward, and the diminishing volume, gradual and equable, which, in its delicacy, "knits sound to silence." In the delicate, smooth effusions of sound, lie all the graces of speech.

72. The delicate character of the vanish renders the exact measurement of the intervals a matter of difficulty to the beginner. This, therefore, should be determined in the first practice until the ear becomes familiar with their extent by uttering each tonic element in unison with an instrument, or, which is better, immediately after having sounded its intervals; the voice, in the latter case, measuring the interval by the impression just made upon the ear. If a piano-forte be employed for this purpose, the notes marking the intervals of its scales will, of course, only mark the boundaries of the concrete, or its points of commencement and termination, which will be the corresponding discrete interval.

73. *Tables VII and VIII* represent the notation for the discrete intervals with rising concretes of a second, first upward and then downward.

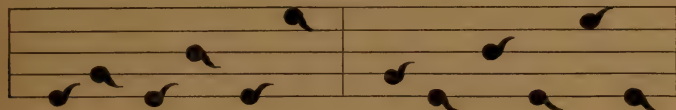
*Exercises on the Discrete Intervals.*

Discrete Thirds, Fifths, and Octaves.

VII.



VIII.



ă, in at.  
 ă, " end.  
 ă, " on.  
 ı, " in.  
 ũ, " up.

a, in all.  
 a, " arm.  
 a, " ale.  
 oo, " ooze.  
 e, " eve.

Utter each of the short tonic elements with light radical stress, first on the first degree of the scale, and then on the second. The radicals will make the extremes of the interval perceptible to the ear, and fix its extent. Then, while the effect is still on the ear, let the same element be carried concretely through the same interval. Then follow with the table of long vowel sounds. Let this method be pursued with the third, fifth, and octave.

74. The concrete and discrete intervals should be taken from any place on the scale, in any order of succession, through the entire compass of each individual voice.

The formulas of notation simply indicate the direction and extent of the intervals, the position of which on the scale of pitch may be thus changed at will.

Although the vocal drill of the exercises is to acquire an organic facility and exactness of execution preparatory to subsequent application of the various intervals to their specific uses in the consecutive utterance of language, the generic character of the rising and falling intervals should be considered in their relation to the latter, in order that their execution in the practice may be associated with the generic state of mind of which they are severally the exponents; thus, the exercise passes beyond the merely mechanical. The downward movements are vocal signs, in their different degrees of extent, for varying degrees of a *positive* state of mind, such as is expressed by *affirmation, command, denial*, etc.; while the rising movements, in their different degrees, indicate varieties of a generic mental condition exactly the reverse of positiveness; as, *inquiry, doubt, appeal, concession*, and kindred states of the mind. The downward movements also indicate completion, and the rising continuation or incompleteness.

75. The next practice should be directed to the waves. These, it will be found, partake of the expressive character of the concretes of which they are composed. In consecutively executing a rising and falling concrete second (Table V *e. g.*), the voice makes two impulses,—one for each individual movement. Let the rising and the falling movement be combined as one on a single element, the flexure or bending taking the place of the opening radical of the second separate impulse in the preceding, and we have a direct wave of the second (see diagram, page 35.) The ear should recognize the return on the vanish to the starting point of the radical.

Next, reverse the order, descending a second from the radical, and then bending it back again on the rising second as one impulse, and we have the inverted wave of a second.



These two waves would be illustrated on the long tonic elements in the words *hail* and *ho-ly*, uttered with impressive dignity and adoration:

*"Hail, holy light, offspring of heaven first born."*

Apply the same principle to the waves of the third, fifth, and octave, direct and inverted.

The tables of indefinite syllables following may be used to gain facility in the control of the different forms of the wave. The words selected preserve their identical syllabic sound under all degrees of prolongation.

The following tables should be practiced on the concrete intervals of the rising and falling second, third, and octave, as in the preceding tables of notation.

## 76. EXERCISES ON INDEFINITE SYLLABLES.

Ball,	Wheels,	Wear,	Flames,	Awe,	More,	Breathe;
Form,	All,	Earn,	Jar,	Give,	Fall,	Due,
Farm,	War,	Ooze,	Spire,	Arm,	Oil,	Nine,
Few,	Song,	Air,	Call,	All,	Fame,	Queen,
Eel,	Gave,	Dew,	Sing,	Jaw,	Bull,	Browse,
Man,	Boy,	Line,	Nor,	Age,	Vine,	End,
Tell,	Sir,	Fell,	Are,	Vow,	Well,	Err,
Ye,	Rouse,	Own,	No,	Blown,	Tone,	Stream,
Keen,	Thee,	Harm,	Urge,	Thy,	Fare,	Flaw,
Love,	Show,	Rise,	Lorn,	Leave,	Bawl,	Borne,
Maul,	Boil,	Paw,	Lone,	Small,	One,	Stare,
Soon,	Haul,	Come,	Saw,	Writhe,	Live,	Here,
Snooze,	Curd,	Brawl,	Tithe,	Drive,	Snare,	Rare,
Stars,	Where,	Sneeze,	Spare,	Flows,	When,	Knell,
Strive,	Shorn,	Home,	Care,	King,	Dare,	Pure,
Aim,	Barn,	Bare,	Prose,	Morn,	Wild,	Wings,
Warm,	Born,	Lull,	Low,	Furl,	Doom,	Bale,
Curl,	Plumed,	Done,	Times,	Fair,	Car,	Turn,
Swam,	Praise,	He,	Woe,	Tears,	Mar,	Gain,
Knows,	Wine,	Bear,	Hail,	Star,	Our,	Rhyme.

The lists in the preceding table, with their smoothly flowing tonic elements, and subtonics, also, afford the

materials for the exercise of quantity in its most extended forms.

Syllables, when correctly extended, must retain the same identity as when uttered quickly; that is, although producing a finer effect upon the ear, they must be equally free from mouthing.

A control over *quantity*, or the power to extend the time of a syllable without deforming its utterance, is of all the requisites of good reading and speaking least under the command of the uncultivated voice. It comprehends many of the most beautiful effects in elevated and expressive language, for, in extending the duration of syllables, it increases their capacity for taking on many expressive effects which require time for their display. Quantity, however, like all the other attributes of the voice, may be cultivated by a proper order of vocal development.

77. Before leaving this subject, one important word with regard to the exactness of measurement in the execution of intervals. In the sentences given in which the word or element, in various forms of expression, passes through the interval of a second rising or falling,—a third, a fifth, and an octave respectively,—it is not meant that these intervals may not vary from the exact interval named in each case; *i. e.*, that the third may not approximate to the fourth, the fifth to the sixth, or the octave rise or fall beyond the limit of an eighth, according to the shades, more or less, of intensity, in the given state of mind. The intervals given are sufficiently accurate for reference as to measure, in the treatment of speech, which is always a solo-vocal performance, and therefore does not demand the accuracy of execution in its intonation requisite to the concerting of music.

The exact execution of both discrete and concrete intervals should be carefully observed in elemental practice, but in their application to reading and speaking the same exactitude is not required. Think a third, or fifth, and where

the ear and voice are well trained, the voice will, in all probability, be correct, a slight variation in degree being of no vital importance in the sum of effects,—feeling is the invariable standard.

The spirit and value of the intervals once realized, they become the elements by which results may be attained far more valuable, in the true sense of expression, than any which arise from the exercise of merely cold and formal niceties of mechanical exactness.

## CHAPTER VIII.

### *Exercises on the Subtonic Elements.*

78. To produce a correct articulation of the subtonic elements, the different positions of the organs must be carefully studied.

(1) Articulate slowly and distinctly the element *e*, as in *e-rr*, before *b*, and observe that the mouth is partly open, the tongue shortened and drawn back; while the mouth is in this position, sound the tonic, then close the mouth, hold the breath in the larynx, produce the guttural murmur, and the elementary sound of *b* will be heard. Again utter the sound of *b*, in the syllable *b-ut*, holding the initial element as long as possible; then reverse the letters, and pronounce the same element as a component of the word *tu-b*, dwelling on the final sound until we can accurately observe its organic formation.

In forcibly uttering the word *but*, the subtonic gives explosive power to the tonic, and becomes an element of force in expression; while in the forcible utterance of *tub*, is heard the characteristic vocule which gives emphatic force to *b*, *d*, *g*, *k*, *t*, *p*, when final.

(2) In sounding the element *d*, as heard in the combination *odd*, the tongue rises from the position of *o*, at the bottom of the slightly open mouth, to the inner part of the upper teeth, and the vocal murmur of the element is produced at the base of the nasal passages; reverse the letters, grasp firmly the *do*, and we get the percussive power of the same element.

(3) *G* is produced by opening the mouth, retracting and curving the tongue, prolonging or exploding the vocality against the palate. Its formation may be observed as in the preceding.

(4) The articulation of the subtonic *l* is formed by a moderate opening of the mouth, and the utterance is modified by the pressure of the tongue, which lies exactly behind the upper front teeth.

(5) *M* is produced by a gentle compression of the lips, and a free and steady expiration of vocalized breath through the nostrils. The effect is that of a murmur in the head and chest similar to that of *b*. In intensified or forcible utterance of this element, the compression of the lips is increased, and the vocule, in consequence, more forcibly exploded on the removal of the obstruction.

(6) *N* requires the same vocalized breathing as *m*, with the lips freely opened. The end of the tongue is pushed against the ridge behind the upper front teeth.

(7) *R*, as heard in *r-ap*, *r-oll*, is usually found at or near the beginning of a syllable, and is formed by an energetic vibration of the tip of the tongue against the ridge of the upper gum, accompanied by a partial vocality. The vibration should be but momentary, consisting of but one "slap and retraction of the tongue," otherwise it becomes "rolled" or "trilled," producing an unpleasant or affected utterance of this element. This is called the *initial, vibrant, percussive r*. The organic movement may be observed during an energetic pronunciation of the word *f-rill*. This is the only subtonic element which does not admit of extension in time. It never occurs *before* a consonant.

(8) *R*, as in *fu-r*, is a softer and more extended sound than the vibrant *r*. In its production, the tongue is shortened and slightly raised toward the root, but does not actually *touch* the roof of the mouth. It is called the soft



or *final r*. It has nearly as pure a vocality as the tonics, taking upon itself the full force (or value) of the tonic by which it is preceded. This element precedes, but never *follows* a consonant.

(9) In *ng*, the vocalized breathing is driven with considerable force against the nasal passages and the back of the veil of the palate. By a retraction of the tongue, it reverberates in the nasal passages, where it acquires its peculiar ringing sound.

(10) *V* is articulated by bringing the upper fore teeth close upon the ridge of the under lip, and by sending a murmuring resonance (produced in both the head and chest), along with the breath, against the interposed obstacle. The upper lip is slightly raised at the same moment.

(11) *Z*, as in *z-one*, is formed by pressing the edges of the tongue (near the tip), to the roof of the mouth, near the front teeth. The vocalized breath is driven through the small aperture thus made, causing a slight vibration.

(12) *Z*, as in *az-ure*, has a very limited vocality. The whole fore part of the tongue is raised toward the roof of the mouth, while the sound passes between it and the teeth, producing *zh*.

(13) *Y*, as in *y-ou* or *y-e*, is executed by opening the mouth, curving and retracting the tongue with great force, and driving an aspiration against the palate with vocal murmur.

(14) *W*, as in *w-oe*, is formed first by rounding the lips, as in articulating *oo*, in *ooze*, an exceedingly brief vocal murmur, which is modified by the larynx, then escapes through the lips and nostrils. As *b*, *d*, *g*, and *zh* are formed by using vocality instead of aspiration with the organic positions of *p*, *t*, *k*, and *sh*; so *y* and *w* are the mixture of vocality with the aspiration of *h*, as heard in *h-e*, and of *wh*, in *wh-irled*. If we substitute the vocal

murmur for pure aspiration, we change these words *he* to *ye*, and *whirled* to *world*.\* *Th*, as in *th-en*, is produced by directing the vocalized emission of the breath through a slight horizontal parting of the lips, while the end of the tongue is forcibly pressed between the teeth. This element thus differs from the aspirated *th*, as heard in *th-ick*.

79. (1) Pronounce the words in Table I firmly and deliberately, so that both elements (where they occur twice), are distinctly heard. Then pronounce the words forcibly, emphasizing the initial elements.

TABLE I.—SUBTONIC ELEMENTS.

b, as in	<i>b-a-be.</i>	ng, as in	<i>si-ng.</i>
d, “	<i>d-i-d.</i>	v, “	<i>v-al-ve.</i>
g, “	<i>g-i-g.</i>	z, “	<i>z-one.</i>
l, “	<i>l-u-ll.</i>	z, “	<i>a-z-ure.</i>
m, “	<i>m-ai-m.</i>	y, “	<i>y-e.</i>
n, “	<i>n-u-n.</i>	w, “	<i>w-oe.</i>
r, “	<i>r-a-p.</i>	th, “	<i>th-en.</i>
r, “	<i>ta-r.</i>		

(2) Pronounce syllables in Table II, firmly holding or sustaining vocal murmur of final elements.

## II.

u- <i>b</i> ,	e- <i>l</i> ,	e- <i>v</i> ,	e- <i>zh</i> ,
u- <i>d</i> ,	e- <i>m</i> ,	e- <i>l</i> ,	i- <i>ng</i> ,
u- <i>g</i> ,	e- <i>n</i> ,	e- <i>th</i> ,	a- <i>r</i> .

\* Teachers should note this fact, and strictly observe the articulation of their pupils in executing such words as are likely to be confounded in the same movement. The words *what*, *which*, and *wheat*, for example, are very generally deprived of the aspiration which distinctly marks their correct pronunciation.

(3) Sound simple elements, Table III, taking great care not to give a tonic also.

• III.

B,	L,	Ng,	Zh,	Th,
D,	M,	V,	Y,	R, <i>vibrant</i> .*
G,	N,	Z,	W,	R, <i>soft</i> .

80. The difficulty experienced by some persons in producing the vibrant *r*, and the fault of continuing the vibration too long, or a lack of ability to coalesce this element with others, causing an effort as though two impulses were made, thus: e-r-r, r-oll, or de-r-r-r-a, may be avoided by practicing the *r*, in combination with other elements, with great rapidity, on the following words:

IV.

Tread,	Dread,	Brave,	Sprig,	Grave,	Reach,
Trill,	Drink,	Brink,	Spread,	Groan,	Rage,
Trick,	Dream,	Bread,	Preach,	Grape,	Rend,
Trail,	Drop,	Cry,	Prick,	Grieve,	Roll,
Track,	Strike,	Crowd,	Prance,	Raw,	Roar,
Trance,	Stream,	Crash,	Prowl,	Ride,	Rude,
Stroke,	Stride,	Crush,	Pray,	Rail,	Rise.
Strain,	Straight,	Spry,	Prate,	Rain,	

81. After holding the initial sounds in Table V, so that the strong vocal murmur can be *heard* and *felt*, burst them into each of the succeeding tonics, making short words, as: ba, bee, bi, etc. There must be no hiatus between the elements, and yet the initial subtonic must not be an ineffective, slovenly sound, made so rapidly that it is lost in the syllable. The practice is to impart to the organs not only the ability to *grasp* with power the initial sub-

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\* Omitted in exercises on extending the sounds.

tonics, but to forcibly drive its strength immediately into the radical fullness of the tonic, producing an intensified radical stress. Then let each of the syllables containing the long vowels be carried through the intervals of intonation. See Tables of Notation, Chapter VII. The force of the initial subtonic will give directness to the positive down sweep of the wider falling concretes.

V.

<b>b.</b> —ā, ē, ī, ō, ū, oi, ou.	Initial <b>r.</b> —a, e, i, o, u, oi, ou.
<b>d.</b> —a, e, i, o, u, oi, ou.	“ <b>v.</b> —a, e, i, o, u, oi, ou.
<b>g.</b> —a, e, i, o, u, oi, ou.	“ <b>z.</b> —a, e, i, o, u, oi, ou.
<b>l.</b> —a, e, i, o, u, oi, ou.	“ <b>w.</b> —a, e, i, o, u, oi, ou.
<b>m.</b> —a, e, i, o, u, oi, ou.	“ <b>th.</b> —a, e, i, o, u, oi, ou.
<b>n.</b> —a, e, i, o, u, oi, ou.	

82. In Table VI, it will be seen, short syllables are produced by placing each of the long tonics successively before each subtonic sound that may close a syllable or become a final element; as, *abe*, *eeb*, *ibe*, etc.

(1) Utter each of these syllables with slight radical opening, and prolonged holding or sustaining of the final subtonic strongly or firmly, on a level line of pitch, terminating with forcible utterance of the abrupt vocule. The protracting of vocal murmur on a level line of pitch is simply for the purposes of vocal culture, as this is the holding, pharyngeal power through which the full extent of resonant murmur or reverberating vocality of the subtonic sounds is developed. They may be carried directly through the concrete intervals. Next, through the principal forms of the wave. In these forms, it will be observed, the vocule of the subtonic becomes almost imperceptible, lessening in proportion as they become elements of grace instead of force.

## VI.

ā.—b, d, g, v, m, n, z.

ē.—b, d, g, v, m, n, z.

ī.—b, d, g, v, m, n, z.

ō.—b, d, g, v, m, n, z.

ū.—b, d, g, v, m, n, z.

ǣ.—b, d, g, v, m, n, z.

ĕ.—b, d, g, v, m, n, z.

ĭ.—b, d, g, v, m, n, z.

ō.—b, d, g, v, m, n, z.

ŭ.—b, d, g, v, m, n, z.

83. In pronouncing the following words, let them be uttered with deliberate force, holding the initial letter with vocal murmur long enough to hear and feel its characteristic sound and action. Then let the practice be given more rapidly :

Bad—boys—boasting—brag. But—bold—bears—bite—badly.  
 Donkeys—don't—dare—danger—daring—deeds—doubtful. Old—  
 standards—stand—steadily. Grand—bland—logic—made—modern—  
 muddle—legal. While—rude—winds—roared—gentle—lambs—nib-  
 bled—daintily. Savage—leopards—ramped—and—raved. Sturdy—  
 striders—strode—staunchly.

## VII.

Bade,	Mull,	Wren,	Yearn,	Mab,	Gun,
Log,	Den,	Bug,	Dog,	Glum,	Noll,
Dub,	Nod,	Dug,	Vice,	Babe,	Dun,
Mob,	Wed,	Nab,	Mud,	Nun,	Gab,
Doll,	Glen,	Woe,	Man,	Lad,	Mum,
Vine,	Gull,	Mug,	Nine,	Wan,	Bad,
Bed,	No,	Gat,	Note,	Song,	Buzz,
Seize,	Dame,	Now,	Bang,	Please,	Dam,
Not,	Hung,	Treasure,	Lame,	Rat,	Bab,
You,	Late,	Rack,	Vane,	Yore,	Loll,
Ray,	Van,	Yet,	Rye,	Void,	We,
Me,	Ring,	Lest,	Wine,	My,	Near,
Wheeze,	Mow,	Ear,	Froze,	Won,	Burst,
War,	Dawn,	They,	Blast,	Lag,	Mouth,
This,	Bang,	Loaf,	Bale,	Thine,	Bragg,
Dive,	Dane,	Way,	Wove,	Valve,	Yell,
Thee,	Dew,	Zaney,	Seizure,	Live,	Boy,
Graze,	Wand,	There,	Yarn,	Guy,	Day,
That,	Blind,	Maze,	Wreath,	Grove,	Love,
Yawn,	Thy,	Daze,	Zion,	Loathe,	Lithe.



84. All of the syllables in Table VII terminating with a subtonic, preceded by a *long tonic*, should be carried with less percussive initial force, and with a view to prolonging the final element through all the intervals of intonation, both upward and downward.

## CHAPTER IX.

### *Exercises on the Atonic Elements.*

#### 85. TABLE OF THE ATONIC ELEMENTS.

##### I.

<i>P</i> , as in <i>p</i> -ipe.	<i>H</i> , as in <i>h</i> -e.
<i>T</i> , as in <i>t</i> -ent.	<i>Wh</i> , " <i>wh</i> -eat.
<i>C</i> (hard) and <i>k</i> , as in <i>c</i> -ake.	<i>Th</i> , " <i>th</i> -in.
<i>F</i> , as in <i>f</i> -ife.	<i>Sh</i> , " <i>pu</i> -sh.
<i>C</i> (soft) and <i>s</i> , as in <i>c</i> -ease.	

(1) The atonic *p* is produced by an intense compression of the lips, immediately followed by a whispered or aspirated explosion.\*

(2) In executing *t*, the end of the tongue is strongly pressed against the roof of the mouth, and an aspirated explosion is made on the instant of its withdrawal.

(3) *K* is produced by opening the mouth, retracting and curving the tongue, while an aspiration is exploded against the palate.

(4) *F* is executed by a forcible compression of the teeth upon the lips, while the breath is driven against them.

(5) *S* or *c* (soft), as in the word *cease*, is formed by pressing the sides of the tongue against the roof of the mouth, and driving through the small aperture between

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\* The distinctness of elemental practice, if carried too far in reading or speech, becomes a defect, and should be guarded against, particularly in *p*, *t*, and *k*.

the tip and interior ridge of gum the aspirated breath. This forms the characteristic sibillation or hiss of this element.

(6) *H* is formed by a forcible emission of the breath in the form of a whisper, through the moderately open organs of speech.

(7) *Wh* is executed by suddenly driving the aspirated breath through the lips opened in the position for whistling.

(8) *Th*, as in *thin*, is produced by a forcible aspiration through the slightly parted lips, while the end of the tongue lies between and presses against the upper teeth.

(9) *Sh* is formed liked *z*, in *azure*, as regards organic position, but is aspirated instead of vocalized.

The atonics have a feeble vocule, but no vocality, perform no part in intonation, and are therefore inferior to the other elements for purposes of vocal exercise. A practice on these elements, however, contributes to the mechanical facility of the organs in articulation.

86. (1) Articulate each syllable in Table I distinctly. Then repeat, holding the final or atonic element for a moment, and then letting the breath escape from the organs with abruptness. This will produce the vocule, or little voice, of the elements *p*, *t*, *k*, *f*, and *th*. The remaining atonic elements producing no occlusion (or but little) in their formation, are almost without the vocule.

(2) Next utter the simple aspirated elements, as in the following table, with emphatic force:

II.

P!	K!	S!	Wh!
T!	F!	H!	Sh!
			Th!

(3) Pronounce the following words with distinct articulation of every element in combination.

## III.

<i>Pap,</i>	<i>Hold,</i>	<i>Whale,</i>	<i>Tat,</i>	<i>Hark,</i>	<i>Where,</i>
<i>Kife,</i>	<i>Siss,</i>	<i>What,</i>	<i>Fife,</i>	<i>Ice,</i>	<i>Whence,</i>
<i>Fright,</i>	<i>Sweep,</i>	<i>Whiff,</i>	<i>Wife,</i>	<i>Shame,</i>	<i>Thick,</i>
<i>Cuff,</i>	<i>Shock,</i>	<i>Throat,</i>	<i>Hah,</i>	<i>Shot,</i>	<i>Death,</i>
<i>Haul,</i>	<i>Swish,</i>	<i>Thwart,</i>	<i>Harm,</i>	<i>Wish,</i>	<i>Thank.</i>

(4) Pronounce the words in the following table, "hold-ing" the initial letter firmly for a moment, and then letting the sound break abruptly from the first atonic into the tonic, and terminating the syllable with the second atonic, giving its vocule distinctly.

It must be carefully noted that in pronouncing the *syllable* no hiatus occurs between the sound of the aspirate element and the tonic, but that the former, after a momentary holding, must instantaneously open into the latter. The same thing has been pointed out as applying to the subtonic elements when they precede the tonics.

## IV.

<i>Peck,</i>	<i>Fife,</i>	<i>Thick,</i>	<i>Kiss,</i>
<i>Tip,</i>	<i>Sick,</i>	<i>Shut,</i>	<i>Heath.</i>
<i>Rob,</i>	<i>Hush,</i>	<i>Wheat.</i>	

87. Let these tables be often and carefully repeated, observing a correct use of the breath, as suggested by the directions for breathing in the preceding exercises. The rule for the correct sounding of the final subtonics and atonics is to stop the breath with the separation of the organs, otherwise there is likely to occur an after puff or aspiration; as, lip-ah, did-ah, and-ah.

The utmost rigor of attention on the part of the student is required to guard against the evils arising from bad elementary training.

EXERCISES ON SHORT TONICS, ABRUPT SUBTonic, AND  
ATonic ELEMENTS.

88. (1) First cough out the tonic elements. Then articulate tonic element with explosive force in pure vocality. Next, utter entire syllable in the columns of Table V with forcible distinctness.

V.

A-ab,	A-ad,	A-ag,	A-at,	A-ap,	A-ak,
E-eb,	E-ed,	E-eg,	E-et,	E-ep,	E-ek,
I-ib,	I-id,	I-ig,	I-it,	I-ip,	I-ik,
O-ob,	O-od,	O-og,	O-ot,	O-op,	O-ok,
U-ub,	U-ud,	U-ug,	U-ut,	U-up,	U-uk.

(2) First give the elemental sound of the subtonics and atonics in the columns of Table VI, holding on to the guttural murmur of the former, and to the organic position for the latter, and closing with the vocule. Then pronounce syllables distinctly, and with force. After the vocule of the atonics and subtonics is brought under control of the organs, lessen the force on those terminative sounds to the utmost delicacy of touch. If employed beyond the effect of delicate precision in ordinary articulation, the vocule produces an unpleasant and pedantic effect.

VI.

D-ab,	B-eb,	B-ib,	B-ob,	B-ub,
D-ad,	D-ed,	D-id,	D-od,	D-ud,
G-ag,	G-eg,	G-ig,	G-og,	G-ug,
T-at,	T-et,	T-it,	T-ot,	T-ut,
P-ap,	P-ep,	P-ip,	P-op,	P-up,
K-ak.	K-ek,	K-ik.	K-ok.	K-uk.*

\* The teacher may transfer these exercises to the blackboard, and diversify the mode of exercise so as to embrace a varied range of brisk and rapid practice of the organs in the execution of the elements.



89. The exercise on Table VII is to secure facility of organic action in the utterance of those combinations where the subtonic or atonic elements are repeated at the different syllabic extremes, as in *at-tire*. This is effected, not by separating the organs on the first sound before uttering the latter, but by a renewed forcible exertion of the organs, which increases and prolongs the sound of the vocal murmur of the subtonic, and gives precision to the atonic. This practice on the doubling of the element, therefore, imparts the "holding power" to the organs on these elements.

## VII.

At-tack,	Op-pose,	Im-mense,
Ad-dress,	Oc-cur,	In-ner,
Ap-peal,	Oc-casion,	Up-per,
Ap-proach,	Oc-cult,	Ut-ter,
At-test,	Ef-fuse,	Sup-port,
Ap-pear,	Ef-fect,	Sup-press,
At-tempt,	Ag-gressor,	Sup-ply,
Ac-cept,	Im-merse,	At-tach.

90. The constant repetition of exercises on the elements, in every possible combination, is not only for perfecting the concrete movement, but it is the means by which the voice is improved, and in many cases built. They are of the same value as the practice of *do, re, mi*, upon the scales in cultivating the voice for singing.

The concrete is the vital principal in the perfection of speech; it marks the difference between the "hurried, clipped sounds heard in the voice of trade or traffic," and the elegance of perfected speech of the pulpit, the bar, and the stage, or wherever cultivation impresses itself upon the ear through those musically mellow and forcibly delicate intonations that charm the hearer.

This portion of our subject is treated in the most masterly manner by Rush in his section upon syllabication. I

had expected to introduce it into my manual, but space forbids. I can only here repeat that every syllable must pass through a concrete on some interval of the scale, and explain that it derives its singleness of impulse and length from certain relations existing between this concrete function and the three classes of elements: tonic, atonic, and subtonic.

91. Every syllabic combination has its purpose in the expression of speech; those elements and combinations of elements which are lacking in the more agreeable qualities, fulfill an essential office in the force and energy of utterance.

*The tendency* in the general treatment of spoken language seems to be to slight the importance of the consonant elements (subtonics and atonics) beyond that of their mere articulative functions. The subtonics, in addition to the resonant beauty of their vocal murmur, and their capacity for prolongation as final elements of syllables, are also elements of great force. They are the means by which it may be said one grasps or holds a word under the control of the organs; or they may be called (together with the abrupt atonics), when used initially, the slings, by whose motive power the tonics are projected from the mouth in expressive utterance, or in positive or enforced articulation.

If grace and beauty alone were to be considered in the utterance of language, it would lose much of its expressive character arising from these elements, which, owing to the peculiar relations existing between them and the tonics, add to its strength and intensity. A careful analysis of words will also show the expressive value of the atonics beside their mere mechanical functions in articulation.

92. Sheridan, who seems to have appreciated the real value of the consonants more than almost any other writer before Rush, says: "Nothing is more common than to

hear natives of this country (England) acknowledging the justness of the charge which foreigners make against the English tongue, that of abounding too much in consonants; and yet, upon a fair examination, it would appear that we have no more than what contribute to strength and expression. If the vowels be considered as the blood, the consonants are the nerves and sinews of a language." And again: "As the blending of vowels in diphthongs gives the greatest sweetness to syllables, so the union of two or more consonants gives the greatest strength."

93. Smart, in speaking of the benefits of a "cultivated utterance of the consonants," says:

"It is understood that a language is harmonious in proportion as it abounds with open vowel sounds. . . . Doubtless, in respect to melody alone, such a language must possess great advantages. Where softness, harmony, and sweetness are required in pastoral or elegaic poetry, and in that species of eloquence where the object is only to please and captivate, it will be used with great effect. But when we intend to be strong and nervous, to rouse and animate, whence is to come the corresponding energy in the language? . . . In fact, real energy of pronunciation [delivery] does not consist in a vociferate utterance, but in active and forcible exertion of the organs; and if a language gives no room for any exertion of this kind, if to pronounce it properly the whole flow of language must roll upon the vowels, and the consonants be little dwelt upon, however harmonious such a language would be, it would want strength and vigor. It is certain that the English tongue is not chargeable with defects of this kind. On the contrary, the number of its monosyllables, which so often begin or end with clusters of consonants, and the frequent practice of shortening or entirely shutting the vowel sounds, have been the cause of taxing it with harshness. But, in this respect, it is presumed *much depends on the person who pronounces it*, because there are proofs that some consonants are capable of harmonious effects, and *if care be taken in uttering them*, may supply the want of a greater number of sounds purely vocal, at the same time that they preserve their quality by adding strength to pronunciation. As a proof of the tuneful quality of the vocal consonants [subtonics], we may remark

that a semi-vowel [subtonic] contains voice enough to be made the subject of a note in singing; that is to say, if any word ending with a vocal consonant—*dell*, for instance—occurred in a song under a long note, it is in the singer's power to make nearly the whole note run upon the *l*. How soft and harmonious are the consonant sounds marked in italics in the following lines:

‘*There, on beds of violets blue,*  
And fresh blown roses washed in dew.

“It is a pleasure to a good reader or speaker when he has such sounds to utter. He dwells upon them, throws into them all the voice they are capable of receiving, and through their means mellows his whole pronunciation.”

#### DIVISION OF SYLLABLES WITH REGARD TO THEIR QUANTITY OR CAPACITY FOR EXTENDED TIME.

94. The concrete is subject to limitations in the syllabic structure, and the capacity of syllables for prolongation is determined by the character and relative positions of the elementary constituents. All syllables may be divided with reference to their quantity, as affected by these conditions, into three general classes:

First, those which can not be prolonged without deforming their utterance or destroying their correct pronunciation. These are the shortest syllables in the language, and are called, from their unchangeable quantity, *immutable* syllables. They comprehend the most of those wherein the concrete is terminated with an abrupt atonic element, preceded by a tonic and subtonic, or by a tonic and one or more atonics. Thus, in the following words the syllables italicized are immutable. Articulate the words, and try to make these syllables longer than their usual short utterance attendant upon the arrangement of their elements, and the result will be a deformity that will be at once rejected by the most indiscriminating ear.

"Thou *tat-tered*, starveling *up-start*."

"I'll *fight* till from my bones my flesh be *hack-ed*."

"*Spit* forth thy spleen."

"Tried and con-*vict-ed* traitor."

95. The second class of syllables are those restricted in quantity, but still possessing a certain power of extension. These are composed of an abrupt terminating element, preceded by a tonic and one or more subtonics, with, in some cases, an additional atonic or atonics. The power of prolongation in these syllables lies in their subtonic and tonic sounds, but is limited to only a moderate extension of time by the terminating abrupt element. From this slight power of variation in respect of quantity, they are called *mutable* syllables. Of such are these italicized in the following sentences:

"*Bub-ble*, *bub-ble*, toil and *trou-ble*."

"*What* news?"

"I am no *mate* for you."

John *struck* James.

You can not *make* him do it.

96. The third class consists of syllables capable of indefinite prolongation, and are hence called *indefinite* syllables. They comprehend all that are terminated by a tonic or subtonic, except *b*, *d*, and *g*. Of such are the following:

"Be-*ware* the thane of Fife."

"*Hail*, *holy* light."

"Chieftains, fore-*go*—"

"Old *ocean* *rolls*."

"*Blow*, bugle, *blow*."

These syllables may also be uttered with as short quantity as the immutables, but their capacity for quantity or extension in time arising from the character and arrangement of their elements, is the point (or principle) considered in the present division.



## CHAPTER X.

### *Exercises on the Elements in Syllabic Combinations.*

#### TONIC ELEMENTS.

97. THE following exercise is intended to fix the attention more closely on each tonic element, as it occurs in words and syllables, with special reference to its clear, radical opening.

(1) Let the columns of words be given as individual utterances, complete and separate, with deliberate opening abruptness of the initial element, graduated from clear exactness to explosive force.

(2) Let them, then, be repeated across the page, with increased rapidity of succession at each repetition, thus securing to the organs the ability to pass rapidly from one utterance to the next. Each syllable, however, must be distinctly uttered.

(3) Take the same words arranged in sentential form, first uttering them with abruptness, graduated in force on the initial, in the same manner as in the exercises on the columns.

Next, read the words with moderate force, and with reference to the connection in groups, as indicated by the dividing bar.

A third repetition will be found of great benefit, as regards the formation of habits of exact and clear enunciation, by accustoming the organs to repeat the sentence with force and rapidity of movement, gradually diminished

at each repetition, but with a perfectly accurate enforcement of the abrupt utterance of the initial of the tonic elements. The peculiar object of such an exercise is to bring together certain elementary combinations in the closest succession, without special regard to connected succession of sense, but to secure precision and facility of organic act. *Enforced radical stress* in plain articulation, however, makes every word emphatic; the force, when once acquired, should therefore be lessened to a clear, full opening of the words only.\*

Aid,	If,	Our,	In,	Oil,	Olden,	Extra,
Over,	Outer,	Erring,	Ounce,	Action,	Aged,	Urn,
Itch,	Ailing,	Ever,	Artful,	Air.	Agitate,	An,
Offer,	Early,	Ell,	Occupy,	Eel,	Ugly,	Agate,
Inkling,	Awful,	It,	Ooze,	Elk,	Actor,	Angry.
Owner,	Impish,	Ilk,	Oats,	Anger,	Outer,	
Eat,	Upper,	Out,	Ictus,	At,	On,	

## 98.—I.

Out,	old,	aroint,
out,	age,	ye.

“Out, | out, | old age! | aroint ye!” |

## II.

An	in,	awful,
of,	out,	uttered,
old,	owl,	outcry,
attic,	order,	empty.

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\* The teacher will find great assistance in his endeavors to secure a proper execution, on the part of his pupils, of the various degrees of abruptness and force of which the tonic element is capable, by placing such exercises on the blackboard for class work. These exercises can also be varied and simplified for a class of beginners, and enlarged upon for the use of adults, as the good sense and experience of the master may direct.

An owl | uttered | an awful | outcry | in an old empty attic | all  
out of order. |

### III.

Envious,	artful,	ignorant,	despised,	hated,
execrated,	cursed,	spent,	paying,	back,
bitterness,	persecutors,	scorn,	contempt,	scorpions,
curs,	all,	cry,	offered,	go,
return,	no,	more,	avaunt,	leave,
hate,	rend,	dogs,	tear,	comfort.
hypocrites,	vipers,	begone,	condolence,	

“Envious, artful, and ignorant, | he was despised and hated, |  
execrated and cursed, | by his former associates; | his life was  
spent | paying back the bitterness | of his persecutors | with scorn  
and contempt. |

““Scorpions and curs | are ye all!” | he would cry | to the few  
who offered him | condolence or comfort. |

““Go, | and return | no more! |

““Avaunt! | and leave me! | or my hate shall rend, | and my  
rage shall tear, you! | Hypocrites and vipers, | begone.” |

“Alone, alone, all, all alone.”

“An Austrian army, awfully arrayed.”

“The air, the earth, the water.”

“Away!—away!—and on we dash!”

“Our erring actions often end in anger.”

### SUBTONIC AND ATONIC ELEMENTS IN SYLLABIC COMBINATIONS.

99. The frequent and rapid change of movement required in the different combinations of subtonic and atonic elements, renders a mechanical nicety in discipline of the articulative organs an indispensable requisite.

The articulation of such combinations will be necessarily somewhat formal at first, but by frequent repetition, and with gradually increased rapidity in the successive utter-

ance, ease, as well as force and precision, will be acquired. The student will find, that perfect control over such difficult combinations will render enunciation easy of accomplishment in the flow of consecutive words in the current of discourse.

TABLE OF ATONIC AND SUBTONIC ELEMENTS IN COMBINATION.

<i>bd, bdst, br, bs,</i>	as in	or-b'd, pro-b'd'st, br-and, ri-bs.
<i>bl, bld, bldst,</i>	"	a-ble, trou-bl'd, trou-bl'd'st.
<i>blz, blst, bst, bz,</i>	"	trou-bles, trou-bl'st, rob-b'st, pro-bes.
<i>dl, dld, dlz, dz,</i>	"	can-dle, han-dl'd, can-dles, dee-ds.
<i>dlst, dr,</i>	"	fon-dl'st, dr-ove.
<i>dth, dths,</i>	"	brea-dth, brea-dths.
<i>fl, fld, flst, flz,</i>	"	fl-ame, tri-fl'd, tri-fl'st, tri-fles.
<i>fr, fs, fst, ffs,</i>	"	fr-ame, lau-ghs, lau-gh'st, cli-ffs.
<i>ft, fts, fst,</i>	"	wa-ft, wa-fts, wa-ft'st.
<i>gd, gdst, glst,</i>	"	brag-g'd, brag-g'd'st, man-gl'st.
<i>gl, gld, glz,</i>	"	gl-ow, hag-gled, man-gles.
<i>gr, gs, gst, gd,</i>	"	gr-ave, pi-gs, wa-g'st, hed-ged.
<i>kl, kld, klz, klst,</i>	"	un-cle, tin-kl'd, truc-kles, truc-kl'st.
<i>kn, knd, knz,</i>	"	blac-ken, blac-ken'd, blac-kens.
<i>knst, kndst, kr,</i>	"	blac-ken'st, blac-ken'd'st, cr-oney.
<i>ks, kst, ct,</i>	"	thin-ks, thin-k'st, su-ck'd.
<i>lb, lbd, lbz,</i>	"	e-lbe, bu-lb'd, bu-lbs.
<i>ld, ldz, ldst,</i>	"	ho-ld, ho-ls, ho-ld'st.
<i>lf, lfs, lft, lj,</i>	"	e-lf, e-lfs, de-lft-ware, bu-lge.
<i>lk, lkt, lks, lks,</i>	"	mi-lk, mi-lk'd, si-lks, mu-lcts.
<i>lm, lmd, lmz,</i>	"	e-lm, whe-lmed, whe-lms.
<i>lp, lps, lpst,</i>	"	he-lp, he-lps, he-lp'st.
<i>ls, lst, lt, lts,</i>	"	fa-lse, fa-ll'st, fe-lt, ha-lts.
<i>lv, lvd, lvz, lz,</i>	"	she-lve, she-lv'd, e-lves, ba-lls.
<i>lsh, lsht, lth, lths,</i>	"	fi-lch, fi-lch'd, hea-lth, hea-lths.
<i>md, mf, mt,</i>	"	ento-mb'd, Hu-mp-hry, atte-mpt.
<i>mts, mz, mst,</i>	"	atte-mpts, to-mbs, ento-mb'st.
<i>nd, ndz, ndst,</i>	"	a-nd, ba-nds, se-nd'st.
<i>nj, njd, nz,</i>	"	ra-nge, ra-ng'd, fi-ns.
<i>nk, nks, nkst,</i>	"	thi-nk, thi-nks, thi-nk'st.
<i>nt, ntst, ntz, nst,</i>	"	se-nt, wa-nt'st, wa-nts, wi-nc'd.
<i>nsh, nsht, ngd,</i>	"	fli-nch, fli-nch'd, ha-ng'd.
<i>ngz, ngth, ngths,</i>	"	so-ngs, stre-ngth, stre-ngths.
<i>pl, pld, plz, pr,</i>	"	pl-uck, rip-pled, rip-ples, pr-ay.
<i>plst, ps, pst,</i>	"	rip-pl'st, chi-ps, nip-p'st.
<i>rb, rbd, rbz,</i>	"	he-rb, ba-rb'd, he-rbs.
<i>rbst, rbdst,</i>	"	ba-rb'st, ba-rb'd'st.
<i>rd, rds, rdst,</i>	"	ba-rd, ba-rds, hea-rd'st.

*rf, rft, rg, rgz, rj, rjd*, as in *su-rf, wha-rf'd, bu-rgh, bu-rghs, ba-rge, u-rg'd.*

<i>rk, rkt, rks,</i>	"	<i>ha-rk, ha-rk'd, a-rks.</i>
<i>rkst, rktst, rz,</i>	"	<i>ba-rk'st, ba-rk'd'st, e-rrs.</i>
<i>rl, rld, rlz,</i>	"	<i>sna-rl, hu-rl'd, sna-rls.</i>
<i>rlst, rldst, rsh,</i>	"	<i>sna-rl'st, sna-rl'd'st, ha-rsh.</i>
<i>rm, rmd, rmz,</i>	"	<i>a-rm, a-rm'd, a-rms.</i>
<i>rmst, rmdst,</i>	"	<i>a-rm'st, a'rm'd'st.</i>
<i>rn, rnd, rnt, rnz,</i>	"	<i>bu-rn, bu-rn'd, bu-rnt, u-rns.</i>
<i>rnst, rndst, rt,</i>	"	<i>ea-rn'st, ea-rn'd'st, hea-rt.</i>
<i>rp, rpt, rps, rts,</i>	"	<i>ha-rp, ha-rp'd, ha-rps, hea-rts.</i>
<i>rs, rst, rstz, rst,</i>	"	<i>hea-rse, fea-r'st, bu-rsts, hu-rt'st.</i>
<i>rch,</i>	"	<i>sea-rch.</i>
<i>rv, rud, rvz,</i>	"	<i>cu-rve, cu-rv'd, cu-rves.</i>
<i>rvst, rudst, rcht,</i>	"	<i>cu-rv'st, cu-rv'd'st, sea-rch'd.</i>
<i>rth, rths, sh, sh,</i>	"	<i>hea-rth, hea-rths, sh-ip, pu-sh'd.</i>
<i>sk, skt, sks, skst,</i>	"	<i>ma-sk, ma-sk'd, ma-sks, ma-sk'st.</i>
<i>sl, sld, sm, sn,</i>	"	<i>sl-ay, ne-stl'd, sm-oke, sn-ail.</i>
<i>st, str, sts, sp, sps,</i>	"	<i>st-arve, str-ong, bur-sts, sp-a, whi-sps.</i>
<i>th, thd, thz, thst,</i>	"	<i>th-ine, wrea-th'd, wrea-ths, wrea-th'st.</i>
<i>th, thm, thr, ths,</i>	"	<i>th-istle, rhy-thm, thr-ough, hea-ths.</i>
<i>tl, tld, tlz,</i>	"	<i>lit-tle, set-tled, bat-tles.</i>
<i>tlst, sldst, tr,</i>	"	<i>set-tl'st, set-tl'd'st, tr-avels.</i>
<i>tz, tst, vd, vdst,</i>	"	<i>ha-ts, comba-t'st, swer-v'd, li-v'd'st.</i>
<i>vl, vld, vlz,</i>	"	<i>swi-vel, dri-vel'd, dri-vels.</i>
<i>vlst, vldst, vst,</i>	"	<i>dri-vel'st, dri-vel'd'st, li-v'st.</i>
<i>vn, vz,</i>	"	<i>dri-ven, li-ves.</i>
<i>zl, zld, zlz,</i>	"	<i>muz-zle, muz-zl'd, muz-zles.</i>
<i>zlst, zldst,</i>	"	<i>muz-zl'st, muz-zl'd'st.</i>
<i>zm, zmz, cht,</i>	"	<i>spa-sm, spa-sms, fet-ch'd.</i>
<i>zn, znd, znz,</i>	"	<i>pri-son, impri-son'd, pri-sons.</i>
<i>znst, zndst,</i>	"	<i>impri-son'st, impri-son'd'st.</i>

All of the foregoing tables should be submitted to the whispering process of exercise before directed. All tables of exercises will receive additional efficiency in their practice, where the whispered form is introduced before or after the vocal form.

#### EXERCISES ON WORDS OF MORE THAN ONE SYLLABLE.

**100.** The practice should next be directed to the articulative grouping of syllables into words of two or more syllabic constituents.

The rules which determine usage in the matter of *pronunciation* as regards the accent of words of more than one

M. E.—8.



syllable, it is not the object of these exercises to touch upon, the latter being chiefly concerned with the education of the organs to facility, energy, and beauty of utterance. For the correct pronunciation of words, the student is therefore referred to our standard dictionaries. In learning a word, the accented syllable should always be learned as soon as the child studies accent.

We would recommend, however, as a valuable exercise, following in the immediate line of our present practice, the careful pronunciation of a column of words every day from the page of a standard dictionary, with careful attention to correct accentuation and smooth articulation. This will not only familiarize the mind with standard usage in the matter of pronunciation, but insure smoothness and energy of execution to the articulative organs by thus constantly exercising them on *every* variety of elemental and syllabic combination.

The following columns of words will furnish a form of exercise similar to the one here recommended, giving a number of difficult combinations of elements. The object in view should be to utter the word distinctly, yet preserving the individual characteristic sound of each element, according to its proper pronunciation in the word. This exercise may be varied by passing from a deliberate to a rapid utterance, and vice versa. After pronouncing them in columns, let them be *read* across the page, slowly at first, but increasing the rate of movement until the maximum of rapidity, consonant with distinct utterance, is attained. Then let the rate of utterance be gradually diminished.

## I.

Stubble,	Tattle,	Vowing,	Dancing,	Rabid,
Babble,	Cackle,	Flinging,	Storming,	Cubeb,
Bubble,	Having,	Dying,	Buckle,	Deadly,
Gabble,	Ringin,	Grinning,	Mangle,	Peptic,
Gagging,	Owing,	Bringing,	Murmur,	Bib,

Gig,	Giggle,	Lengthen,	Drubbing,	Shrapnel,
Heaven,	Mention,	Reason,	Mingling,	Horrible,
Strengthen,	Little,	Witticism,	Dunning,	Coming,
Season,	Pipkin,	Tattle,	Swinging,	Acting,
Critic,	Kick,	Squibler,	Tinkling,	Doing,
Taken,	Kickshaw,	Robbin,	Tapping,	Loving,
Gloaming,	Stringing,	Dodder,	Raking,	Striving,
Uncle,	Hoping,	Goggle,	Tattling,	Willing,
Gloomy,	Rising,	Magog,	Million,	Stealing,
Evening,	Wrangling,	Totter,	Globule,	Caning,
Singing,	Thinking,	Poplin,	Popping,	Fallen,
Ailing,	Humming,	Stolen,	Frightful,	Famine,
Smoking,	Sickle,	Sprinkle,	Puppy,	Tipple,
Mowing,	Grammar,	Widen,	Scupper,	Spoken.
Pebble,	Chicken,	Wringing,	Twinkling,	

## II.—POLYSYLLABIC WORDS.

Absolutely,	Voluntarily,	Circumvolution,
Abstinently,	Obediently,	Coagulation,
Accessory,	Immediately,	Colonization,
Accurately,	Innumerable,	Commemoration,
Agitated,	Intolerable,	Congratulatory,
Adequately,	Dishonorable,	Authoritatively,
Angularly,	Ambiguously,	Disinterestedly,
Antepenult,	Articulate,	Expostulatory,
Architecture,	Collaterally,	Dietetically,
Agriculture,	Colloquially,	Disingenuousness,
Annihilate,	Affability,	Immutability,
Antipathy,	Agricultural,	Compatibility,
Apocrypha,	Allegorical,	Ecclesiastical,
Apostatize,	Alimentary,	Spirituality,
Appropriate,	Astrological,	Congratulations,
Assiduous,	Atmospherical,	Seminary,
Assimilate,	Christianity,	Dictionary,
Associate,	Chronological,	Preantepenult,
Acquiescence,	Annihilation,	Reconsideration,
Acquisition,	Annunciation,	Religiously,
Alienation,	Appreciation,	Idiosyncrasy,
Necessarily,	Apologetic,	Homogeneous
Ordinarily,	Association,	Dictionary,
Momentarily,	Circumlocution,	Peculiarly,
Temporarily,	Apocalyptic,	Righteous,
Recognition,	Acknowledgment,	Ignominiously,
Particularly,	Regularly,	Syllabication,
Recognize,	Cemetery,	Syllabification.

## ARTICULATIVE EXERCISES ON THE VARIOUS SUBTONIC AND ATONIC ELEMENTS, IN COMBINATION OF CONSECUTIVE LANGUAGE.

"There, on *beds* of *violets blue*,  
And *fresh-blown roses* washed in *dew*."

"The *barbarous* *Hubert* took a *bribe*  
To kill the *royal babe*."

"And now a *bubble burst*, and now a *world*."

"Earth smiles around with *boundless beauty blest*,  
And beholds its image in his *breast*."

"The south sea *bubble*, put the public in a *hubbub*."

"Strikes through their wounded hearts the sudden *dread*."

"He licks the *hand* just raised to shed his *blood*."

"*Meadows* trim and *daisies* pied,  
Shallow *brooks* and *rivers* wide."

"And of those *demons* that are found,  
In *fire*, *air*, *flood*, or *under-ground*."

"He gave a *guinea*, and he got a *groat*."

"I can not dig, and am ashamed to beg."

"A *giddy, giggling* girl, her kinsfolk plague,  
Her manners *vulgar* and her converse *vague*."

"Nor cast one *longing, lingering* look behind."

"Let *Caroline* smooth the *liquid lay*,  
*Lull* with *Ameſia's* *liquid* name the *nine*,  
And sweetly flow through *all* the *royal line*."

"Lie *lightly* on her earth,  
Her step was *light* on thee."

"Pale *melancholy* sat retired."

"In notes by distance *made more* sweet,  
Poured through the *mellow* horn her pensive soul."

"Through glades and glooms the mingled *measure* stole."

"Round a holy *calm* diffusing,  
Love of peace and lonely *mus*ing,  
In hollow *murmurs* died away."

"To talk of *nonentity* annihilated was certainly *nonsensical* enough."

"When *lightning* and dread thunder,  
Rend stubborn rocks asunder,  
And fill the world with wonder,  
What shall we do?"

"Ring out, wild bells!"

"And answer, echoes, answer, dying, dying, dying."

"Anger, and pain, and yelling rage."

"And vainly *venturous*, soars on waxen wing,  
Down in the *vale*, where the leaves of the grove wave over the  
head."

"As I wake sweet music *breathe*,  
Above, about, or underneath."

"And the milkmaid singeth *blithe*,  
And the mower whets his *scythe*."

"And the smooth stream in smoother numbers flows."

"Approach thou like the rugged *Russian* bear,  
The arm'd *rhinoceros*, or the *Hyrcean* tiger."

"Rend with tremendous sound your ears asunder  
With gun, drum, trumpet, blunderbuss and thunder."

"Thine this universal frame thus wondrous fair."

"Virtue's fair form."

"What man dare, I dare."

"Ah fear, ah frantic fear!  
I see, I see thee near—  
Like thee I start, like thee disordered fly."

"A *wight* well versed in *waggery*."

"The sweet maid swooned away."

"He wooed a woman who would never wed."

"He gives, as is his usage at this season,  
A series of sermons on moral duties."

"A roseate blush, with soft suffusion,  
Divulged her gentle mind's confusion."

"The frolic wind *that* breathes the spring."

"In China's groves of vegetable gold."

"Progressive virtue and approving heaven."

"Tenth or ten thousand~~th~~ breaks the chain alike."

"The *shade* he sought and *shunned* the *sunshine*."

"The weak-eyed bat,  
With *short*, *shrill* *shriek*, flits by on leathern wing."

"The *rushing*, *crackling*, *crashing* thunder down."

"The string let fly,  
Twanged *short* and *sharp*, like the *shrill* swallow's cry."

"*Whence* and *what* art thou, execrable shape?"

"*Whence* do we come, and *whither* go?"

"The whole room *whirled* about her,  
*When* she *whispered*, *why*? *where*?"

"But with the *whiff* and wind of his *fell* sword,  
The unnerved father *falls*."

"But with the *froward* he was fierce as fire."

"The *sophisz's* shrewd suggestion."

"Guessing the design was perceived, he desisted."



"See the snakes that they rear—  
How they hiss in their hair."

"A thousand with red, burning spits, come hissing."

"Happy thou art not—  
For what thou hast not, still thou strivest to get;  
And what thou hast, forget'st."

"Thou art not certain,  
For thy complexion shifts to strange effects."

"He had learned the whole art of angling by heart."

"Be humble and humane. Hate not your enemies."

"Up a high hill he heaved a huge round stone."

"High heaven has not heard his vow."

"A pert, prim prater of the northern race."

"Here files of pins extend their shining rows,  
Puffs, powder, patches, bibles, billet-doux."

"Do you think I am easier to be played upon than a pipe?"

"Peter Piper picked a peck of peppers."

"The tempter saw his time."

"A tell-tale tattling termagant that troubled all the town."

"He talked, and stamped, and chafed, till all were shocked."

"To inhabit a mansion remote  
From the clatter of street-pacing steeds."

"A black cake of curious quality."

"Blow wind, come wrack,  
At least we'll die with harness on our back."

"With the old caution of a coward's spleen."

"The clumsy kitchen clock click, clicked."

"Thrust through the side, he sat on the sixth seat."

"He thrust a thousand thistles through the thick of his thumb."

## CHAPTER XI.

### *Articulation and Vocal Culture.*

**101.** ARTICULATION is vocality, or whispering voice, modified by the organs of enunciation. A good articulation may be defined to be the precise, forcible, and sufficiently prolonged utterance of the syllables of language, according to an approved standard of pronunciation. It involves not only the perfect formation of the component elements of the syllable, but the perfect coalescence of these elements in the concrete impulse.

For the purposes of artistic speech, the study of articulation and vocal culture, or the development of the voice for the highest expressive effects in speech, may be regarded as inseparable, since the process of elementary training necessary to discipline the organs for the perfect mechanical formation of elements, either singly or in their union in the syllabic impulse, will develop force or energy of utterance, together with a clear, brilliant vocality. While, on the other hand, all exercise of the organs on the constituent elements of the voice comprehended under the various vocal properties of Pitch, Force, Time, Quality, etc., as they variously affect the syllabic impulse or concrete of speech, will not only develop a command over the elementary constituents of thought and expression, but confer a skillful mechanism of articulation which is, in a sense, subordinate, though indispensable to these higher vocal effects.

102. The symbolical form of the alphabet is not less the foundation of written speech, than the sounds which these symbols typify are the basis of all the expressive utterances of spoken language.

103. We have spoken thus far of the single syllabic impulse only. Elements make syllables; syllables, words; and words, discourse.

A *word* may be monosyllabic, consisting of one syllable only; dissyllabic, of two; and polysyllabic, of more than two. In the latter case, the syllables are linked together or *articulated* into one group; *i. e.*, uttered in immediate succession, with no pause or hiatus between. Thus, the syllables *all* and *ways* become, when combined into one word, *always*, and not *all ways*.

By most writers, articulation is confounded with, or rather confined to, distinctness; but it means, in its broadest sense, the combining or linking together of elements, which, by their inherent qualities, are susceptible of coalescence, so as to form them into syllables, as well as the uniting or linking together of the latter into words, and these again into phrases. In the same way, the bones of the body, and the joints of plants, are said to be articulated, or tied together. The articulation of elements into syllables is performed, as has been shown, by *one vocal* impulse.

"If the term articulation were synonymous with distinctness, there could have been no occasion to borrow such terms from the Greek language or the science of anatomy. Two terms are not necessary or admissible in science for one idea. Articulation is the smooth and intimate combination of perfect elements into a syllable."—*Thehall*.

104. In words of more than one syllable, there is always one that is brought more forcibly upon the ear, and is called the *accented* syllable. The accentuation of our lan-

guage is determined by established usage, and the accented syllable becomes the seat of life in the word.

On the unaccented syllables, the voice passes through the concrete impulse with comparatively faint force and rapid flight; it is, therefore, much less perceptible than on those under the accent, and is called the *rapid* concrete. This term is also applied to immutable syllables in contradistinction to the term *slow* concrete, applied to that of accented syllables capable of extension.

105. In our classification of the vowel sounds or tonic elements, they are considered as under the accent only. The following will show the occasional modification of these sounds in the light or rapid utterance of unaccented syllables.

“Nothing more distinguishes a person of a good, from one of a mean, education than the pronunciation of the unaccented vowels.

“Sometimes the vowel so circumstanced is indefinite and obscure, and the effort to make it distinct would be vulgar pedantry; in other cases, the vowel so circumstanced is pronounced neatly and distinctly by the polite, although, in some instances, with decided irregularity of sound; as, for instance, the *i*, in *docile*, which is sounded as if the word were written without the final *e* mute.

“As to the following sounds, the pupil will observe that by *ah* obscure is meant the natural vowel; that *e*, *i*, *o*, *u* distinct are in no respect different from the corresponding alphabetic vowels under the accent, but in having less force and prolongation; *ët*, *ÿt*, distinct, are precisely the same, except the want of equal force, with the correspondent syllables when accented; but that *ä*t, *ö*t, *üt*, obscure, have a corruption of their vowels, which makes them all three to sound nearly alike, as if, in each instance, it was the natural vowel essentially short; and, lastly, that *u*, in *up*, is the natural vowel without force.

“*Ah*, obscure: *a*-base, *a*-bound, *com-ma*, *vil-la*, *chi-na*, etc.

“*E*, distinct: *de-vout*, *e*-ject, *be-come*, *appe-tite*, *bene-fice*, *catastrophe*, *prophe-cy*, *epito-me*, etc.

“*I*, distinct: *i*-dea, *prî*-meval, *i*-rascible, *i*-tinerant, *dî*-ameter, etc.

“*O*, distinct: *mot-to*, *he-ro*, *so-lo*, *win-dow*, *fel-low*, *pro-fane*, *absol-ute*, *oppo-site*, *o*-pinion, *o*-riginal, etc.

"*U*, distinct: *hu*-mane, *u*-surp, a-*gue*, stat-*ue*, emu-late, monu-ment, aven-*ue*, etc.

"*A-t*, obscure: husb-and, verb-al, ab-jure, bap-tize, ad-mit, tem-per-ance, noble-man, etc.

"*E-t*, distinct: good-ness, an-them, si-lent, mod-el, provi-dence, en-lighten, etc.

"*I-t*, distinct: pen-cil, coun-cil, Lat-in, wo-men, bod-ice, box-es, mus-es, bene-fice, novel-ties, ser-vile, etc.

"*O-t*, obscure: com-mand, con-duce, com-plete, pos-tillion, etc.

"*U-t*, distinct: cher-ub, sur-plus, ser-mon, deco-rum, skele-ton, decis-ion, ambi-tious, uni-son, pi-ous, etc.

"*U-r*, obscure: gram-mar, rob-ber, mar-tyr, au-thor, etc."

—*Smart*.

## WORDS.

106. Having made a study of the elemental material of syllables, the next step is to trace their vocalizing power in certain words, and show their agency in giving expression to the thoughts of the mind and the feelings of the heart.

Much depends upon the treatment of words. Our ideas concerning different subjects become familiar to us, while words enable us to explain these ideas. Therefore, we are compelled to choose the proper kind of words, and to give them the vocality best suited to their capacity for expressive purposes. While some words are more fitted than others for vocal effects, nearly all possess available qualities in that direction.

The degrees of vocality applied to words must depend altogether upon the position they assume in the formation of sentences, the same word being at different times of differing degrees of importance, sometimes powerful, sometimes subordinate, etc. Therefore, the kind of vocal treatment a word receives must depend on its relative position as an expressive adjunct, and not upon its vocal capacity and attributes alone. We know that "the various sounds which, united, form a word, have difference of force within



them; some will travel, others drop, while others again will melt into their neighbors. Intrinsic force and relative force have to be considered in teaching public speakers and singers."\*

Nor must we here undervalue the fact that this individual character of each element employed in the construction of the syllables, not less than its connection with other elements, goes to make the action either abrupt or level, harsh or smooth. (See "*A Plea for Spoken Language*," page 154.) Thus, *crackling*, *crashing*, and *breaking* owe their harshness and abruptness to the sharp and quick ictus of the organic formation of the aspirate hard *c*, and the combinations of *br*, *sh*, *cr*. These clattering, banging, and clashing sounds are the materials which produce short syllabic time and abruptness. In such words as *flowing*, *blowing*, *streaming*, *moving*, *musings*, *sailing*, *flying*, *pruning*, and this class of words, we find the coalescing of the liquids with vowels, and the implication of other elements in the unobstructed flow of sounds, which produce the pleasing vocal continuity which gives grace and beauty to tone. Hence, the power to be gained over words by elementary practices.

The indefinite syllables give slow and solemn effect to awe, sublimity, and grandeur, by a full and forcible vocality commensurate with the emotion and sentiment which naturally belongs to such literal signs; as, *awful*, *grandeur*, *wondrous*, *splendor*, *rolling*, *mountainous*, *bold*, *broad*, *billowy*, *stars*, *oceanic*, *multitude*, *million*, *tremendous*, *thundering*, *towering*, *eternity*, *glorious*, *stupendous*, *immortal*, and *forever*.

In expressive utterance, the indefinite syllables receive their time from median stress and the waves of the voice, with the addition of the tremulous movement. The muta-

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\* Lunn.

ble syllables are brought into prominence by force and thorough stress, while immutable syllables owe their expressive character to radical stress and high pitch.

Swedenborg has told us that the vowel sounds of language are akin to the spirit of goodness, and express the the qualities of the Creator; as, Glory, Power, and Holiness; while the consonants express the spirit of evil; as, Hatred, Spite, and Malice.

The resonance of the vowel sounds gives a peculiar vocal significance, independent of their other qualities, to such words as *almighty, adoration, wonder, eternal, sublime, benevolence, magnificence, love, charity, goodness and mercy*. While the harsh, grating sounds of many consonants give fitting expression to the words *Satan, wickedness, scoff, fierce, sin, blasphemy, detestable, strife, kick, bitter, hissing, and scorn*.

Brilliancy is the characteristic of such words as *glittering, scintillate, sparkle, blithe, glare, bright, gaily, flash, burst, lightning, blaze, and charming*.

Strength is realized in *power, thunder, roar, bellow, fury, shook, and blare*.

107. A useful discipline for voice and ear may be found in attempting to give the quality of voice which will best express the emotions suggested in the following words: *gladly, sadly, madly, boldly, bravely, murderous, timorous, gleesome, moroseness, ferocity, and tranquility*.

The faithful endeavor to realize and satisfactorily define the analogy between sound and sense, in such words, will find its full reward when carried into the practice of analyzing passages from dramatic authors, and afterwards determining the nature of the thought or passion expressed by the language, to trace that thought or passion to the representative words, then to clothe each with its appropriate vocality as an expressive agent,—at the same time not attempting to execute an expressive style of recitation or

reading of the whole passage. By such means, the mind will perceive the full value of each word as a symbol of passion or vocal sign, independent of its significance as a literal sign.

In asserting the claim that each word expressive of action or passion, undoubtedly, has an imitation of its sense in vocal expression, I desire only to speak of that imitation with regard to its kind, and leave its degree to the taste and judgment of the reader. Exaggerated imitations of sound to illustrate sense would be like all overstrained efforts of speech, liable to produce burlesque effects, and thus defeat its own purpose. The happy medium is the point aimed at in all cases by a discriminating intelligence, and nowhere more imperatively than in expressive or emotional reading.

The following words are expressive of the emotion of anger: *begone! away! down! go! do! hence! die! brute!*

Grief: *alas! oh! ah! no! weep! wail! waning!*

Joy: *hurrah! glorious! gladly! glowing! gaily! gleeful!*

Words analagous to calm, quiet thought: *calm, balm, palm, age, sage, mead, lone, moon, mood.*

Words suggestive of the character of action: *heaving, swaying, prancing, darting, lagging, glancing, glowing, glittering, frittering, quick, cut, crawl, bawl, dash, plunging, splashing, stuttering, clatter, tumble.*

Words suggestive of the character of passion or emotion. Forcible: *Defiance! Avaunt! Detested kite! Out, dared dastard! Dash out!*

Gentle: *softly! calmly! slowly! gently! sweetly! meekly! mildly!*

Invocation: *Hear, oh Heavens! and give ear, oh earth!*

Reverence: *It thunders!—sons of dust, in reverence bow.*

Positive command: *On them, hussars! In thunder on them wheel!*

STUDIES IN ENUNCIATION.\*

*Tonics.*

A, as in *ale*. (See ¶ 45.)—ā, āi, ei, ey, āu, āy, eā, āo, eigh, āye.

Pāle, frāme, whāle, chām-ber, sāge, grāte, āge.	Gāuge.
Stāin, āid, āim, refrāin, strāight, dāily, frāil, pāil, hāil, māin, grāin.	Pāy, flāy, prāy, hāy, plāy-er, grāy.
Rein, heinous, feign.	Yeā, greāt, steāk.
Grey, whey, convey, prey.	Gāol.
	weigh, eight, freight, neigh.
	Aye.

A, as in *cat*.—ă, ăi, uă, ăl.

Căt, băt, hăt, săt, făt, acci- dent, nătional, skăld, chăp. Plăid.	Guărantee.
	Măltreat, ălgebra, sălmon, ălternate.

A, as in *arm*. (See ¶ 41, 43.)—äh, eä, äu, ä, uä, e

Hurräh, äh.	Bälm, ärm, cälm, färm,
Heärt, heärth.	fäther.
Gäunt, äunt, läunch, läun- dry, häunt.	Guärd.
	Serjeant.

A, as in *what*.—a.

Whať, waś, waśh, quaľity, wańd, squađron, wań, wań-  
ton, chaűps.

\* The following tables of words contain the occasional sounds, so called by Webster, that Rush did not introduce into his analysis.

A, as in *all*.\* (See ¶ 38, 40.)—a, au, aw, ôu, awe, oa.

Ball, all, water, talk.	Fought, sought, bought,
Haul, autumn, pause, taught,	ought.
caught.	Awe.
Raw, awful, paw.	Board.

A, as in *ask*.—ă, âu, uă.

Slant, dance, surpass, pass,	Laugh.
grasp, past, grass, chant,	Quaff.
after, master.	

A, as in *air*.—â, ê, âi, eâ, hêi, ê'er, ây.

Vârious, pârent, bâre, stâr-	Beâr, sweâr.
ing, glâre.	Hêir, hêiress, thêir.
Whêre, thêre, êre.	Nê'er, ê'er.
Châir, stâir, fâiry, lâird.	Mâyor, prâyer.

E, as in *err*. (See ¶ 39.)—ê, êa, î, uê, ÿ.

Hêr, êrr, mêrcy, vêrse, hêrb,	Sîr, vîrgín, mîrth, bîrd, gîrl,
membêr, wêre, aftêrnoon,	twîrl, thîrsty, îrksome,
altêrnate.	thîrd, squîrm, whîrl.
Pêarl, êarn, êarnest, êarth.	Guêrdon.
	Mÿrrh, mÿrtle, martÿr.

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\* The indefinite article *a*, which becomes obscure when unemphatic, is pronounced like *u* in *up*, a man, a boy.



E, as in *eve*. (See ¶ 42.)—ēe, ĭ, ēa, ēy, ē'e, ēo, āe, uay,  
iē, ēī, ē.

Pēel, ēel, trēs, sēer, tēeth,  
chēese, quēen.

Marīne, machīne, pīque, po-  
lice, suīte.

Bēan, bēat, shēaf, bēaver,  
plēad, fēar, sēa.

Kēy.

E'en.

Pēople.

Cāesar,

Quay.

Griēve, thiēves, briēf, piēce,  
fiēld.

Cēiling, percēive, sēine,  
recēive, ēither, nēither.

Sēries, ēquable, ēdict, mē,  
thē.

E, as in *end*. (See ¶ 39.)—ě, a, ai, ay, ěo, eă, u, ue,  
iě, ěi.

Mět, lět, fětter, objěct, chil-  
drěn, lěver, goodněss, rěnd.

Any, many.

Said, again, against.

Says.

Jěopard, leopard.

Lěather, wěather, wěalth,  
hěad, swěat, hěaven.

Bury, burial.

Guess.

Friěnd.

Hěifer.

I, as in *isle*. (See ¶ 39.)—ī, iē, y, āye, īgh, āī, eī, uy, oī.

Price, idle, biōgraphy, mīnd,  
thīgh, oblīge, mīnute, īdea,  
aspīrant.

Dīe, died, vīe.

Eyē, mī, skī, dīe, rīe,  
papīrus, scīthe, bī.

Āye.

Sīgh, hīgh.

Aisle.

Heīght, sleīght, heīgh-ho.

Buī, Guī.

Choīr.

I, as in *in*. (See ¶ 39.)—ī, ĩa, ĩe, ŷ, aĭ, a, ay, eĭ, o, u, uĭ.

Sĭn, bĭll, ĭll, cĭvĭlĭzation,	Cabbage, postage, village.
chĭcken, crĭtic, vĭneyard.	Sunday, Monday.
Marriage, carriage.	Forfeit, foreign.
Sĭeve.	Women.
Mŷ ( <i>unemphatic</i> ), psalmodŷ,	Minute, lettuce, busy.
sŷmbol, ŷcleped.	Guĭlt, quĭlt.
Mountain, certain, captain.	

O, as in *old*. (See ¶ 45.)—ō, ōe, au, eō, ōa, ōo, ōw, ōu, ōwe, ōugh.

Bōld, cōld, gō, mōld, bōlt,	Dōor.
ōbey, ōval, prōcure, pianō,	Flōw, blōw, crōw, lōw,
yōlk, rōll, mottō, depōt.	shadōw, tōw.
Dōe, tōe, fōe, hōe.	Sōul, shōulder, pōur, fōur,
Hautboy.	cōurt.
Yeōman.	Owe.
Rōam, lōam, fōam, bōat,	Thōugh, dōugh, borōugh.
ōak, ōats. lōaf, ōath.	

O, as in *our*. (See ¶ 38.)—ow, ou, ough.

Cow, bow, how, brow, frown,	Ounce, cloud, out, count,
growl, owl, brown, crown,	proud, couch, sound,
gown.	found.
	Plough, drought.

Oo, as in *look*.—o, u, ōo, ou.

Wōlf, wōman, bōsom.	Fōot, gōod, wōod, bōok.
Būll, bŷtcher, pŷll, pŷss,	Shōuld, wōuld.
pŷt, pŷsh.	

Oo, as in *ooze*. (See ¶ 38.)—o, oe, oeu, oo, ooe, ou, ew,  
wo, u, ue, ui.

Do, to, tomb, lose, prove.

Shoe, canoe.

Manoeuver.

Cool, boom, boot, stoop, coop,  
cocoon, too, soothe, troop.

Wooded.

Group, tour, youth, you,  
through, route.

Chew, brew, threw, grew.

Two.

Cruel, rumor, rude, yule,  
rural, spruce, sure, rule.

Flue, rue, true.

Recruit, fruit, bruise, juice,  
sluice.

U, as in *use*.—ū, ew, hū, eaū, ieū, iew, ūe, eū, ūi, ūh, youū.

Stupid, usual, use, tune, mas-  
culine, impugn, virtuous,  
literature, nature.

Dew, few, new, blew, flew,  
sewer, anew.

Euphuism.

Beauty, beautiful.

Adieu, lieu.

View.

Ensue, pursue, avenue,  
Tuesday.

Feud, pseudo.

Puisne.

Bühl.

You.

O, as in *on*.\* (See ¶ 38.)—ö, a, öw, au.

Chöps, cög, bögs, röds, föxs,  
dög, Göds, beyönd, föster,  
cöps, öns, nöts, öracle, töss,  
öff, cöst, löst.

Wash, wäd, wätch, swän.

Knöwledge.

Laurel, cauliflower.

\* "Between *a* as in *fall* and the *a* of *what*, there is a medium sound, which is neither so short as *o* in *not*, nor so long as *a* in *naught*. Smart says that this medium sound is usually given to short *ö* when directly followed by *ss*, *st*, etc., as in *löss*, *cöst*, *bröth*, *göne*, *tröugh*, *öff*, and some other words. To give the extreme short sound to such words is affectation; to give them the full sound of broad *a* is vulgar."—*Webster*.

O, as in *or*.\*—o.

Bôrn, ôrb, côrk, nôr, sôrt, fôrm, befôre, fôrth, nôrth, swôrd, fôrt, môre.	Effôrt, ôrder, stôrk, lôrd, abhôrred, fôrmer.
--	--

Oi, as in *oil*. (See ¶ 45.)—oi, oy.

Coil, boil, foil, toil, point, choice, voice, poignant, spoil, avoid, groin.	Boy, toy, coy, oyster, joy, employ.
--	--

U, as in *up*.†—ŭ, ôe, oŭ, ô.

Cŭp, ŭp, sŭn, dŭst, bŭt. Dôes. Toŭgh, roŭgh, enoŭgh.	Dôth, dône, wôn, sôn, gôv- ern, tónnage, pômegran- ate, dôve, lôve.
--	---

U, as in *urge*.‡—o, û, oû.

Work, worth, wort, worse, worm, worship.	Bûrn, fûrl, ûrge, hûrt, slûr, bûrr, pûrse. Coûrtesy.
---	--

\*The element has been said to be a modification of all. Unquestionably the difference in pitch, which causes greater pressure of the muscles, gives it a distinct place among the elements. It is also affected by the *r* which follows it.

†This is sometimes called the neutral vowel.

‡The *u* of *urge* is lower in pitch than *u* in *up*, and when followed by *r* becomes another distinct element.

SUBTONICS.

B, as in *babe*. Labial.—b, be, pb, bb.

Bat, beat, cub, mob, curb.	Cupboard.
Babe, tube, cube, globe, bribe.	Bubble, ebb, babble.

M, as in *maim*. Labial.—m, gm, mn, hm, mb, mm.

Main, men, mad, mound, mark, mow.	Drachm
Phlegm, apothegm.	Lamb, limb, tomb, comb.
Hymn, autumn, solemn, limn.	Mammon.

N, as in *nun*. Nasal.—n, mp, kn, gn, en, in, ign, nn,  
hn, dn, mn, nd.

Nun, nay, near, moon, coin.	Reign, campaign.
Comptroller.	Inn, dinner.
Knave, knack, knee, knap, knock, knight.	John.
Gnash.	Wednesday.
Often, hasten, heaven.	Mnemonic.
Cousin.	Handsome.

L, as in *lull*. Lingual.—l, gl, le, ln, ll, tle, sle, ual.

Lull, lie, lad, weal, laugh, lamb, limp, loyal.	All, ball, hull, poll, hall.
Intaglio, seraglio.	Little, kettle, mettle, cas- tle, subtle.
Pale, tale, while, smile.	Aisle, isle.
Kiln.	Victuals.



D, as in *did*. Dental.—d, g, ld, de, dd.

Did, dread, die, dare, down,	Would, could.
mind, flood.	Made, fade, side, shade.
Suggest.	Odd, add, riddle.

R, as in *rap*. Lingual.—r, rh, wr, br, gr, dr, fr, pr.

Ring, ram, rub, rust, rap,	Brave.
robe, ream, ride.	Grave.
Rhetoric, rheum, rhythm,	Drain.
rhime.	Frill.
Wrap, wrangle, wrist, wrath.	Pray.

R, as in *far*. Lingual.—r, re, rr, rrh.

Fear, far, war, hair, pear,	Err.
floor.	Myrrh.
Tare. fare, hare.	

Both sounds of *R* (final and initial.)

Rare, rear, roar, reared, soared, rarely, error, horror, barrier, merrier, terrier, courier.

N before *g* or *k*. Ng\* as in *sing*. Nasals.—ng, nk, ngue, nd.

Sing, ring, wringing, sing-	Ink, bank, rank, drink,
ing, banging, extinguish,	wink.
weaning, angry.	Tongue.
	Handkerchief.

\* A most important element in America,—*singing*, not *singin*.

V, as in *valve*. Labio-dental.—v, ph, f, ve.

Valve, vex, vile.

Nephew.

Of.

Live, hive, wave, nerve,  
love.

G hard, as in *gag*. Palatic.—g, gue, gh, gu, gg.

Gab, go, gone, got, hag,  
log, grant.

Vogue, rogue, brogue,  
fogue.

Ghost, gherkin, aghast.  
Guess, guile, guard, guy.  
Egg, rigging, digging.

G (soft, d-zh) as in *George*.—ġ, ġe.

Engine, ġem, pedagogic.

Giant, ġrade.

Rage, pledge, fledġe, ar-  
range, syringe.

J, as in *joy*.—j.

Joy, justice, judge, jump, jingle, jury, juice, John, jail.

Z, as in *zone* (zh, as in *azure*). Dental.—z, s, sp, cz, x,  
ge, zu, zi,\* ti, c, si.

Zeal, zone, frozen, czar,  
zany, zebra, zenith.

Is, was, does, has, says,  
busy, wise, amuse, rise.

Raspberry.

Czar.

Xanthus, Xerxes.

Rouge.

Azure, seizure.

Brazier, glazier.

Transition.

Sacrifice.

Symposium, adhesion, fu-  
sion.

\* Z, followed by u and i, becomes zh.

W, as in *woe*. Labial.—w, on, ua, ui.

Woe, wiles, wild, wart, re- ward, water.	Suavity, zouave.
One, once.	Suite.

Y, as in *ye*. Palatic.—Y, i, j, li.

You, yell, youth, young, ye.	Hallelujah.
Genius, intaglio, seraglio, poniard, minion, bestial, Spaniard.	Brilliant. Million.

Th, as in *thine*. Dental.—th, the.

With, thine, thou, beneath, thy, these, baths, father.	Wreathe, breathe, soothe, clothe.
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#### ATONICS.

P, as in *pipe*. Labial.—p, pe, pp, gh, ph.

Pip, lip, tip, top, hop, pop.	Applaud, pippin, approach.
Pipe, tripe, dupe, wipe, gripe.	Hiccough. Diphthong, naphtha.

S, as in *sent*. Dental.—s, sc, sch, ps, ss, sth, sh, sw, st.

Sent, sin.	Isthmus.
Science, scion.	Cuish.
Schism, schismatic.	Sword.
Psalm, pseudo, psychic.	Castle, apostle, epistle.
Stress.	

T, as in *tent*. Dental.—t, te, cht, ed, tt, ct, ght, pt, th, bt.

Tame, tar, text, tympanum.

Mate, fate, hate, flute, brute,  
route, gate.

Yacht.

Stripped, cracked, stuffed,  
dressed, rushed.

Matter, hatter, batter, fatter.

Indict, victuals.

Bought, sought, caught,  
eight, bright, straight.

Receipt, ptisan, ptarmigan.

Thomas, asthma, thyme.

Subtle, debt, debtor.

C hard, and K, as in *kite*. Palatic.—c, qu, ch, ck, lk,  
ke, que, cch, equ.

Cake, care, careful, cat, lic-  
orice.

Liquor, quay, coquette, eti-  
quette.

Chaos, character, drachma,  
school, architect, chorus.

Kick, prick, sick, lick.

Walk, stalk, talk, folk.

Make, stroke, stake, duke.

Casque, critique.

Bacchus.

Lacquer.

Q, as in *queen* (kw.) Palatic.—qu, cu.

Queen, queer, quire, quick,  
liquid, question, quince.

Cuish, cuirass, cuisine,  
cuerpo.

F, as in *fife*. Labio-dental.—f, fe, ff, pph, lf, gh, ph.

Fame, fair, fury, fan, fate.

Fife, wife, strife, knife.

Off, offer, suffer.

Sapphire.

Calf, half.

Cough, enough, laugh,  
rough.

Sylph, nymph, seraph, ci-  
pher, phalanx, phantom.

X hard, as in *tax* (ks); soft, as in *eggs* (gz). Palatic.

Box, flax, wax, expect, vex-  
ation, exit, proximity, ex-  
cellence.

Exert, exist, exhort, exhale,  
example, examination.

Sh, as in *shine*. Dental.—sh, su, ch, sci, ce, ci, c, ti, si,  
se, ch.

Push, shirt, shave, shout,  
shelf.

Sumac, sure, assure, insure,  
sugar, issue.

Fuchia.

Conscience.

Ocean.

Social, vicious, association,  
Oceanic.

Ratio, captious, negotia-  
tion, mention, patient.

Tension, aversion, mission.

Nauseous, nauseate.

Chaise, machine, chagrin.

C, as in *cent*. Dental.

Cent, piece, cipher, niece, century, center.

Ch, as in *church* (tsh). Dental.—tch, ch.

Match, watch, patch, catch,  
etch.

Arch, church, each, beach,

chowder, speech, rich,  
branch, chance, launch,  
staunch.

Th, as in *think*. Dental.

Thin, think, thigh, pith, thrice, throw, myth.

Wh, as in *white*. Aspirate.

Whirl, where, why, while, when, whale, whoa, what.

H, aspirate.\*—ha, he, hi, ho, hu, hai, hau, hea, hee, hoa.

Harmonious, had.

Hero, heroine, vehemence.

High, annihilate.

Hole, exhort.

Humble, humor, human.

Hair.

Exhaustive.

Heave, hear.

Heed.

Hoary.

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\* We are now sounding this element in many words where formerly it was silent.

In all cases, the vowel following the *h* gives it sound.



## CHAPTER XII.

### *Implication, with Exercises for Practice.*

108. THE preceding exercises having given the perfection of habit in the articulation of elements, the enunciation of syllables, and the correct pronunciation of words, the implication, or linking together, of words, follows in sequence. This may be defined as the vocal union of words graphically separated, and by which, without injury to the distinctness of the words, all differences of auditory impressions between monosyllabic and polysyllabic compositions are removed.

RULE.—All words, though graphically separated, are to be implicated or connected as they succeed each other, except the sense be interrupted by cæsura or other pauses. *The exception does not apply, however, to pauses which merely suspend the sense.*

If the words in a phrase or sentence are not joined or implicated, the utterance will be constantly deformed by recurring hiatus, becoming *staccato* when it ought to be *legato*, thus:

<span style="border: 1px solid black; padding: 2px;">A man,</span>	<span style="border: 1px solid black; padding: 2px;">A ship,</span>	<span style="border: 1px solid black; padding: 2px;">An apple;</span>	<i>Not</i>
<i>A man,</i>	<i>A ship,</i>	<i>An apple.</i>	

“Oh, could I flow like thee and make thy stream.”

In this line, the *O*, in the word *oh*, (for the *h* is not sounded), is implicated with the *c*, of the word *could*; the

*d* of this latter word with the personal pronoun *I*; the *I* with the *f*, of the word *flow*; the *ow*, of the word *flow*, with the subtonic *l*, of the word *like*, the *thy* is implicated with the *s*, of the word *stream*, so as to somewhat resemble the sound of *thice* in utterance. There are also other implications in the line just quoted, to which no allusion is made because they are less obvious. Throughout the whole line there is a continuous coalescence of elements depending upon an intimate succession of changes in the organs of enunciation. By these changes, the sound is not merely transferred from one elementary position to another, but the respective elementary sounds are joined together by a continuity of progression.

“My great example, as it is my theme.”

By a delicate precision in the action of the enunciative organs, the sound of the *l* murmurs over the intervening pause, and is implicated with that of the *a*, in the word *as*, thus communicating to the ear that agreeable smoothness of which this part of the line is capable. The full effect of the implication can only be communicated orally; but when it is accomplished with due delicacy, the line borrows from it a flowing beauty of vocal effect which is peculiarly soothing and agreeable to the ear.

109. The terminal tonic or subtonic sounds, *except where some particular expression is aimed at*, should be allowed to flow out freely on their vanishing movement. This being understood, the fault of making a sudden stop or cessation of voice between words that ought not to be separated (a fault which may have been somewhat fostered by the practice on individual words, but which it is the next step forward to overcome), will be corrected by attending to what follows:

In *reading* or speaking, the breath is never to be taken but at a proper place for a pause; (this very often occur-

ring, however, where no punctuative stop is marked), and between these pauses the voice must be in continual flow, the vocality interrupted only by the occasional occurrence of atonic elements. The organs, having assisted in the formation of one sound, are to take their position easily and readily for forming the next, even while the previous sound is still going on. Thus, while uttering the sound *a*-we, in the phrase, *he saw nobody*, the organs are to take their position for sounding *n*, which begins the following word, the voice passing from the utterance of the former sound to that of the latter without a break.

This same preparatory position of the organs must be also attended to in the case of an initial tonic on the succeeding word, as the occlusion of the glottis must take place, or the position of the inner mouth be taken before the radical opening can be produced; thus, a *brave action*. Also, in pronouncing the phrases, *a low part, to do service*, while the voice is still uttering the sound represented by *ow* and *o*, in the respective phrases, the organs are to take their positions for *p* and *s*, and there is to be no other break in the voice than that caused by closing the lips in *p* and hissing in *s*. In pronouncing the sentence, *he breathes loudly*, the tongue, in forming the sounds, having assisted in producing *th*, passes from between the teeth to the gums, where a buzz is made; and this buzz, with a very little alteration in the organs, is changed for the more purely vocal sound of *l*, all of which is to be accomplished without any cessation of voice.

In the phrase *with pride*, the tongue withdraws itself from between the teeth in finishing *th*, and the efflux of voice is stopped by the sound *p* till it again becomes manifest in the utterance of *r*.

110. Many persons, in reading, have a habit of catching the breath, or snapping short a sound that admits of

protraction, where no pause, either of sense or for effect, is required.

The cause of the fault above alluded to is either a want of power and pliability in the organs of the reader or speaker to continue a terminal sound, and, in addition, to start with ease and readiness to the position for the succeeding initial sound, obliging him to stop, after having uttered one word, in order to make preparations for sounding the next; or it proceeds from his inability to distinguish in any other way the finishing of one word and the beginning of another, when final and initial sounds are in danger of being mistaken by a hearer.

What is the difference between the pronunciation of the following phrases, if no pause is made between the words?

Sad angler,	Sad dangler.
The same arrow,	The same marrow.
To obtain either,	To obtain neither.
Goodness enters in the heart,	Goodness centers in the heart.

The difference is made as follows: in the former sentences the consonant sound is not protracted, and the organs separate without effort to utter the vowel which begins the next word; in the latter, it is necessary to dwell upon the consonant, and to make its effect manifest before the latter word by a renewed exertion of the organs, which, however, must not be for a moment detached from their position.

If, instead of a subtonic or a simple aspirate, an abrupt atonic ends and begins the words, there must be a cessation of voice, as in the phrases, *a ripe pear, a black cow, a fat turtle*. This cessation must be equal to what would have been the length of a vocal or aspirate sound; and the organs are to keep their position after finishing the former word until they separate, with renewed exertion, to pronounce the next.

The habit of what may be called the "click" of the organs on the "vocule" of the abrupt elements can not, however, be watched with too great care, as it is apt to become over-precise and distinctive in effect. The true idea of the energetic practice given on these sounds is to secure a distinctive or emphatic enunciation; but in light or familiar speech, or in emphatic utterance where the language requires implication, this vocal "click" will give it an affected and pedantic character. Nothing can be more out of place or offensive to an ear of just discrimination than this exaggeration of the distinctness of the vocule where the peculiar emphasis does not demand it.

On the other hand, if the former word ends with a subtonic or atonic, and the next begins with a tonic, the sound of the former is simply held upon the organs without renewed exertion of the latter, until they pass quickly to the clearly defined initial of the succeeding tonic, as in the phrases: *a tall ozier, to inform early, to fain innocence, bare elbow, to loathe envy, chief object, to give openly, red ointment, to beg earnestly, mad ox, to leap over, a mock orator, great honor, great example.*

III. In combinations where the former word ends with a tonic sound, and the latter begins with a subtonic or atonic, there is but little difficulty in making it apparent, without hiatus, which is the final sound of one word and which the beginning of the next, as in the sentences: *His cry moved me. The tea refused to flow. He will pray to nobody. He could pay nobody. The row proved long.*

There will be but little danger of the consonant being supposed to belong to the foregoing word, because the tonic with which it ends will have received its full length of sound before the atonic or subtonic begins,—the latter immediately opening into its own word.

A hiatus, or meeting of two tonic sounds without the intervention of an atonic or subtonic, frequently causes a



reader to make an improper pause between words. If no cessation be here made, we almost always slightly insert *w* or *y*, subtonics, which prevents the hiatus; as, *the arbor, high and low, two hours, new onset, joy and merriment, gay age, to convey under, now or never*. In such phrases, nothing is more natural than that the organs should fall into this action, slightly introducing *y* and *w* almost as if written *the-y-arbor, high-y-and low*. Great care should be observed, however, not to make the *w* or *y* so positive as to become the initial of the second word. It is a delicate intermediate sound, and its exact use will readily be detected by a few repetitions, avoiding the hiatus, on the one hand, and the grossness of the error just pointed out, on the other.

112. The most perfect effects in implication, and the most frequent of occurrence, are accomplished by the continuous murmur of the terminal subtonic sounds, although a highly agreeable implication is also affected by the extension of the vanish of a tonic previous to an initial subtonic.

The beauty and grace of this movement is best exhibited in the appropriate utterance of the language of *repose, tranquillity, sublimity, dignity, and grandeur*; where the quantities are long, and the time slow, allowing for the most delicate attenuation of each vanish previous to the opening of the concrete with which it is implicated.

Implication, however, is not always accompanied by the delicate attenuation of the vanish, but is effected in certain forms of intensified utterance by holding the terminal part of the concrete on the organs in the grasps of final or thorough stress, by which the word, especially if it terminates in a subtonic sound, seems to be welded, as it were, with great strength to the next utterance.

The simple implication of ordinary smoothness, however, should be the object of the exercises to follow; this



once at command, the intensified forms of its application will be easily acquired, and will enter into our study of the expressive application of force.

Of course, all language does not demand an equal degree of implicative treatment, as some expression requires exactly the reverse movement, consisting of the staccato separation of words in certain forms of light, tripping utterance; or, where a peculiar passionative emphasis may demand the forcible disjunction of the verbal constituents of a phrase or sentence.

In all forms of utterance, however, there must be some implication arising from the natural "grouping" of words between the pauses required either by the sense or the expression.

"A thorough practical understanding and application of the principle of implication demonstrates the fact that our oral language is neither harsh nor monosyllabic in its structure. These graces once acquired, we shall not hear the melodious versification of Shakespeare injured by the pronunciation of words as monosyllables which he pronounced as dissyllables; nor will the rich, magnificent, and exquisitely collocated measures of Milton be separated into chaotic fragments from an ignorance of the true principles by which its utterance should be regulated."—*Barber*.\*

**113.** It should be further remembered, in this connexion, as a general principle of taste or fitness, that the ordinary conversation, or the familiar reading of commonplace subjects, does not, on the one hand, require the same exactness or

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\*The two writers who have written the most satisfactorily, or indeed at all explicitly, upon the important element of a finished enunciation comprehended in implication, or the junction of words, are Smart and Barber. We are indebted to both for much that is contained in the present chapter, which, as here applied in the light of the present philosophy of vocal effects, will be of invaluable aid to the student.

distinctness of articulation which is necessary to the utterance of complex thoughts, niceties of discrimination in details, or elaborated distinctions and differences; nor, on the other, the same amount of grace and beauty in implicative effect that would be demanded by the figures of poetry, or elevated and poetic forms of prose.

After the whole organic process is perfectly at command, through careful and repeated practice, adapt the degree of articulative nicety and of implicative smoothness or force to the peculiar character of the language to be uttered.

We have a fine illustration of the grace of the implication in much of the language of Read's poem of "Drifting;" as,

"My soul to-day  
Is far away,  
Sailing the Vesuvian bay."

Here, it will be seen, the implication is in most instances effected by means of the terminal subtonic murmur.\*

We have a similar effect in the following lines:

"Return to thy dwelling, all lonely return."

"Roll on, thou deep and dark blue ocean, roll."

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\* Dr. Barber, previous to the discovery of the radical and vanish, made use of the marks in the following example to illustrate the flowing or continuative effect of the implication, which, as we have seen, is fully explained by the principle of the concrete:

"My soul <sup>—</sup>to-day  
Is far <sup>—</sup>away,  
Sailing the Vesuvian bay."

These marks may still be used by teachers for blackboard illustration, if accompanied by a full oral explanation of the vocal movements by which the implication is produced.

114. Sheridan gives the following as an example of the musical beauty of the semi-vowel *m* (subtonic), in the word *come*, in the enthusiastic utterance of Phædra; it also serves to illustrate the subject of implication, and the relation of the subtonic sounds to this important feature of a perfect enunciation:

“Come,—o’er the hills, pursue the bounding stag,  
Come,—chase the lion and the foamy boar,  
Come,—rouse up all the monsters of the wood;  
For there, even there, Hippolitus shall guard me.”

The subjoined lines of Tennyson’s “Bugle Song,” when read (not sung), with prolonged vanishes on the concretes of the final syllables, will also serve to illustrate the beauty of this effect in speech:

“Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying, dying.”

115. Let the following sentences for practice be read, without reference so much to the expressive character of the language, as to the implicative effects of ordinary smoothness.

The elements and syllables will be clear and perfect individually, owing to the training of former practice, the energy of which, however, must not be carried into the current of utterance, or the words will each become emphasized instead of simply enunciated.

The sentences should be first given with deliberation, and with special attention to the necessary junction of the words. After a satisfactory smoothness is thus acquired, let the rate of movement be gradually increased to extreme rapidity, preserving, at the same time, all the essentials of their correct utterance.

Let the rate of utterance be gradually diminished again to a moderate movement. This, of course, is only for the discipline of practice.

SENTENCES FOR PRACTICE.

“Lie lightly on her, earth,  
Her step was light on thee.”

“Let it wave proudly o’er the good and brave.”

“Calm on its leaf-strewn bier,  
Unlike a gift of Nature to Decay.”

“Father! Thy hand  
Hath reared these venerable columns.”

“The excuses of youth for the neglect of religion are those which are most frequently offered and most easily admitted.”

“Fast and fain, the kinsmen’s train, along the storm pursued again.”

“But ne’er did I feel in my breast, till now,  
So deep, so calm, and so holy a feeling.”

“Fair laughs the morn, and soft the zephyr blows,  
While proudly rising o’er the azure realm,  
In gallant trim the gilded vessel goes;  
Youth on the prow, and Pleasure at the helm.”

“But speak no more of his renown,  
Lay your earthly fancies down,  
And in the vast cathedral leave him.”

“Whatever creed be taught, or land be trod,  
Man’s conscience is the oracle of God.”

“Queen rose of the rosebud garden of girls,  
Come hither, the dances are done,  
In gloss of satin and glimmer of pearls,  
Queen lily and rose in one;  
Shine out, little head, running over with curls,  
To the flowers, and be their sun.”

“Nor is true soul ever born for nought;  
Wherever any such hath lived and died,  
There hath been something for true freedom wrought.”

“The good are better made by ill,  
As odors crushed are better still.”

“Nought treads so silent as the foot of time;  
Hence we mistake our autumn for our prime.”

“The world was sad! —the garden was a wild!  
And man, the hermit, sighed,—till woman smiled!”

“Good and bad herbs does the same earth disclose,  
And near the nettle grows the rose.”

## CHAPTER XIII.

### *The Mode of Utterance in the Presentation of Language.*

116. IN Chapter II, exercises are given in the different forms of breathing produced by certain actions of the respiratory mechanism; these have been termed the Effusive, Expulsive, and Explosive; they are invaluable, as applied to expression, and all vocal drill should be conducted with close attention to these movements. Unfortunately, like many other principles, this has been entirely misunderstood by some writers on the subject of elocution, and diagrams have been made of the different degrees of pitch into which these forms extend. Each movement may be executed in any and all degrees of pitch.

In the expression of tranquil emotion, either in the form of pathos, sublimity, or the expression of any quiet thought, the breath flows out in steady streams, that are vocalized by quiet but firm action of the organs; let these emotions become more earnest, and the speaker finds that the breath is gently expelled; this movement increases with the sentiment, until the overwhelming fervor of the orator causes a violent action of the muscular system, to which the voice-producing organs respond, and the more forcible form of expulsion is the natural result. Again, a change of thought requires that these grand, powerfully expelled, rolling sounds shall be converted into quick, rapid utterance, that bursts instantaneously into powerful explosion. The intelligent student readily grasps these distinctions when illustrated for him orally. In the ever



changing forms of thought, it is not possible to say that any consecutive number of sentences must be delivered in any particular form, although there may be a prevailing one. It has been shown that there is a general movement that conforms to one or the other of these three forms; but it is *stress*, or the force applied to individual syllables, that controls these movements; as, in *time* we have movement, but that is governed by quantity, which is known to be syllabic. Almost every word in our language takes its form, color, and pitch from the sentiment which it is used to express.

Before leaving this subject, I would add that a thorough understanding of the principle involved in this practice is urged upon the student, as it is one of great importance; it is the first means of applying the cultivated control of breathing to the expressive purposes of speech; it is of great value in overcoming the tendency to rant and mouth, common to many young persons, simply because their movements are not the natural action of organs used to express different emotions.

In its application it is sometimes carried too far; this is apt to be the case when written directions are given to deliver whole selections in one of these forms, without regard to the constantly occurring variety of thought or sentiment which may be introduced.

## CHAPTER XIV.

### *Quality.*

117. QUALITY of voice, though confused with other modes by writers upon the subject of elocution, and never assigned a distinct place among the great principles of speech before the time of Dr. Rush, is a broad and marked element of expression. It is the character of sound or *timbre*, given to language, by that state of mind which it interprets, and is recognized by the ear as the natural index to the mental condition of the speaker, in whatever circumstances he may be, for the moment, placed. The elocutionist, for the purposes of study, classes, like the musician, all qualities under the two heads of pure and impure; but, unlike the musician, he makes use of both to express emotion. Under the head of pure quality, he recognizes all those sounds of the voice which possess that clear ring of vocality demanded in music for its notes, and which, in speech, is appropriate to the utterance of all cheerful emotion; calmness, tranquillity, serenity, and the other members of this genial family of association, together with love, gentleness, tenderness, sadness, melancholy, subdued grief, and other moderate forms of pathos, all flow naturally in a quiet stream of pure, liquid sound, expressive of their gentle character. Solemnity and awe, also, when not overcast by fear, require purity, though low in its range, while cheerfulness, gladness, and joy have their peculiar, high-pitched vocality, that rings as clearly upon the ear as the sound of a bell.

Impure quality of voice, as contrasted with the clear, liquid flow of the *pure*, is distinguished by a certain aspirated sound, caused by a portion of the air set in motion not being converted into vocal sound, and yet vibrating in combination with it. By a great law of nature, all sounds are attuned to the causes whence they spring and their effects; this law is distinctly legible in the operations of the voice. It is most obviously felt in the contrast of the gentle, winning sounds heard in the voice of woman, and the bolder and more powerful vocality of man. Mildness, meekness, tenderness, pathos, and persuasion, in their quality of silvery sweetness, exercise a powerful sway over the heart of man, from his infancy to old age; while the power, authority, and command exhibited in the strong qualities characteristic of man's utterance, assert his dominion not only over the subject animal races, but also in that supremacy of rank which military laws assign for the purposes of discipline. Although intonation is the natural and inevitable interpreter of human feelings, yet the language of emotion is never so broadly marked as in the utterance of pure and impure quality.

118. The constituent of quality plays an important part in the uses of speech, but it can only be defined in its broader and more general forms, which must serve as a basis upon which to build a knowledge of its more delicate and évanescent shades of color. As the ear has its many minute chords to respond to the infinite sounds of nature, so the organs of voice produce a thousand delicate shades of quality that correspond with all the various feelings and emotions of our nature. We express this coloring of expression when we speak of the "bright and sunny tones of cheerful and joyous feeling, the somber tones of deep emotion, the warmth of heart issuing in tones of love, or the metallic, cold ring of indifference or aversion."

Musicians, observing the characteristic differences given to vocal sounds by the cavities of the chest and throat, described each as having a certain scale, which they called register, and noted by them under the distinctive terms of chest, middle, and head register.\* Speech can not be tried with the same exacting rigor upon which music insists, when applying a standard of measurement to the voice. In speech we have no registers; the voice has a compass which, in most persons, by cultivation, may include three octaves; this runs into the falsetto. A perfectly developed voice for speech should have every note of this compass so perfected in clearness, fullness, and smoothness that it may be struck truly as expression demands. Speech notes have been classified as those of song; in the lower notes of the speaking voice, when under the influence of some strong emotion, and more particularly under the inspiration of poetry, we may perceive a marked resonance of sound, which seems to the ear as though issuing from the chest, similar to the "*voce di petto*." In the high, ringing notes of extreme joy, the voice seems to issue as a stream of sound, whose fountain is the head. Whilst the calm utterances of unimpassioned thought range through the middle compass or scale of the voice.

When in the full breadth, depth, and heaving force of his tempestuous passion, Othello exclaims: "Like to the Pontic Sea," etc., his voice sinks into the deep, broad, majestic movement of the most powerful chest notes.

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\* Signor Garcia's definition of a register being "a series of consecutive and homogeneous sounds, rising from the grave to the acute, produced by the development of the same mechanical principle, the nature of which essentially differs from any other series of sounds equally consecutive and homogeneous, produced by another mechanical principle."

"His mind wreaks itself upon expression," and his emotion seems engulfed in the lowest depths of the fierce utterance, "Swallow them up." These have their contrast in the harsh, fierce scream of uncontrollable rage, which pierces the ear when he exclaims :

"If I do prove her haggard,  
Though that her jesses were my dear heart-strings,  
I'd whistle her off, and let her down the wind,  
To prey at fortune."

And again, in the passionate exclamation :

"I'll tear her all to pieces!"

**119.** This mode of the voice, termed vocality, though of an individual character in its nature and attributes, must be regarded in the study of elocution as possessing associative tendencies. It may be combined with force, time, pitch, and abruptness, for some kinds of vocality must of necessity be united with some of the forms, degrees, and varieties of the other four modes. Though diagrams can be used to exemplify movements in pitch, there is no power in notation, as known at present, to express the quality of sounds. They must, therefore, be left to a metaphorical nomenclature, always a questionable order as an element of distinct information.

**120.** The elder Garcia said of the voice in song, and it is of like import in speech, that "its beauty constitutes ninety-nine hundredths of the power of a singer." The cultivation of the quality of the voice can not be too strongly impressed upon all. It is the most precious element of speech, as it is, undeniably, of song. All voices have certain qualities of sound by which they may be recognized as tunable or untunable, pleasing or displeasing to the ear. The different qualities of voice are



the Natural, Orotund, Aspirated, Guttural, and Pectoral. The first quality to be considered is the natural, or pure tone, as it is frequently called, the latter term being a misnomer, and belongs exclusively to song; the speech voice is called pure only in a relative sense, as opposed to impure or aspirated qualities.

121. In the construction of syllables in the English language, the consonants stand in the proportion of three to one vowel. In speech, the rapid change of organs from the vowel to the consonant, produces a certain amount of noise, which mingles with the more musical vowel. "In singing, the *timbre*, or musical part of the vowel, is most dwelt upon, and this is heard to a much greater distance." In seeking to attain to this musical purity in the cultivation of voices in the present day, the *timbre* of many voices is injured because this difference is not sufficiently understood.

The singer aids the elocutionist, and vice versa, where the methods are both correctly taught and practiced. All elocutionary discipline has as its primary object the cultivation of this natural quality to the highest degree of perfection, that shall be free from all the prevalent faults of neglect, perverted habit, and artificial exaggeration. This true quality of voice that is round, clear, full, and sweet, and that is too generally regarded as a special gift of nature to the favored few, is heard in listening to children's voices in their healthy, merry, thoughtless play; it charms the ear with its beautiful, clear, ringing notes. Injudicious education, in its repressing character, curbs the natural impulse, and binds the child to false uses of the voice, whereas a judicious training at this important period should preserve the original gift, which is almost always good.

122. This natural voice has been termed a perfect sphere of sound, partaking equally of nasality, head tone,



laryngeal quality, and resonance from the chest; it reverberates in the mouth. The breath, as it passes from the larynx, rings through the nasal passages and head, and strikes against the forward part of the bony arch of the mouth, which gives to the notes their brilliancy.

The first exercises in voice production should be practiced, keeping these points in the mind until the voice is clear, firm and ringing; the reader may then, under the restraining influence of taste, make use, at times, of the different varieties of quality which have been characterized as faulty, in order to heighten the expressive effect of his language. These imitated qualities will then fall as agreeably upon the ear as the discords that are sometimes struck in music to throw into strong relief the current of its progressive harmonies. The compass of the natural quality includes a range of pitch from the lowest utterable sound up to that point where the voice breaks; this quality should be practiced in the discrete and concrete movement. By the wider concrete intervals, the voice may be carried into the falsetto without breaking.

Having, in the chapter on articulation, given the positions of the organs in the production of natural quality, we now give an illustration of the carrying power which sounds may receive as they issue from the larynx by the force and precision with which they are sounded. Thus, if a ball is held in the closed hand, and the fingers opened, the ball falls to the ground; but, by making a slight muscular exertion, it is projected or impelled through space. Thus, the sounds in these first exercises should be ejected, not allowed to fall, from the mouth; this degree of force can only be acquired gradually and easily by practice in throwing the voice across a room, and by degrees increasing the space until firmness and roundness are gained. Furthermore, this firmness of tone is affected in speech notes by the "flexible strength" with which

all of the tone producing organs are held. The voice is so delicate that, if even the lips are held rigid, the tone will partake of rigidity; consequently, its radical must be struck clear, held firm, and the vanish allowed to fade delicately.

123. First practice upon articulation in whisper, alternating with vocality. In the cultivation of the voice in the natural quality, it should be practiced softly at first, with daily increasing force, first upon tonic elements, as in Chapter V; through the tables of concrete and discrete intervals, Chapter VII; on the subtonic and atonic elements, Chapters VIII, IX; and, at last, on elements in syllabic combinations, Chapter X.

The following readings are for practice in "Natural Quality," "Effusive Form," and "Subdued Force."

#### EXAMPLES IN NATURAL QUALITY.

##### TRANQUILLITY.

"Come, pensive Nun, devout and pure,  
Sober, steadfast, and demure,  
All in a robe of darkest grain,  
Flowing with majestic train,  
And sable stole of cypress lawn,  
Over thy decent shoulders drawn.  
Come, but keep thy wonted state,  
With even step, and musing gait;  
And looks commercing with the skies,  
Thy rapt soul sitting in thine eyes:  
There, held in holy passion still,  
Forget thyself to marble, till  
With a sad leaden downward cast  
Thou fix them on the earth as fast:  
And join with thee calm Peace, and Quiet,  
Spare Fast, that oft with gods doth diet,

And hears the Muses in a ring  
Aye round about Jove's altar sing.  
And add to these retired Leisure,  
That in trim gardens takes his pleasure:  
But first and chiefest with thee bring,  
Him that yon soars on golden wing,  
Guiding the fiery-wheeled throne,  
The cherub Contemplation;  
And the mute Silence hist along,  
'Less Philomel will deign a song,  
In her sweetest, saddest plight,  
Smoothing the rugged brow of night,  
While Cynthia checks her dragon yoke,  
Gently o'er the accustomed oak:  
Sweet bird, that shun'st the noise of folly,  
Most musical, most melancholy!  
Thee, chauntress, oft, the woods among,  
I woo, to hear thy even song;  
And, missing thee, I walk unseen  
On the dry, smooth-shaven green,  
To behold the wandering moon  
Riding near her highest noon,  
Like one that had been led astray  
Through the heaven's wide pathless way;  
And oft, as if her head she bow'd,  
Stooping through a fleecy cloud."

—" *Il Penseroso*," MILTON.

"It was an eve of autumn's holiest mood.  
The corn-fields, bathed in Cynthia's silver light,  
Stood ready for the reaper's gathering hand;  
And all the winds slept soundly. Nature seemed  
In silent contemplation to adore  
Its maker. Now and then the aged leaf  
Fell from its fellows, rustling to the ground;  
And, as it fell, bade man think on his end.

Vesper looked forth  
From out her western hermitage, and smiled;  
And up the east, unclouded, rose the moon

With all her stars, gazing on earth intense,  
As if she saw some wonder working there."

—ROBERT POLLOK.

"Queen of the silver bow, by thy pale beam,  
Alone and pensive I delight to stray,  
And watch thy shadow trembling in the stream,  
Or mark the floating clouds that cross thy way.  
And while I gaze, thy mild and placid light  
Sheds a soft calm upon my troubled breast;  
And oft I think, fair planet of the night,  
That in thy orb the wretched may have rest:  
The sufferers of the earth perhaps may go,  
Releas'd by death, to thy benignant sphere,  
And the sad children of despair and woe  
Forget in thee their cup of sorrow here.  
Oh! that I soon may reach thy world serene,  
Poor weary pilgrim in this toiling scene."

—CHARLOTTE SMITH.

PATHOS.

"Ayr gurgling kiss'd his pebbled shore,  
O'erhung with wild woods thick'ning green:  
The fragrant birch, and hawthorn hoar,  
Twined amorous 'round the raptured scene.  
The flowers sprang wanton to be prest;  
The birds sang love on every spray;  
Till too, too soon the glowing west  
Proclaim'd the speed of winged day.

"Still o'er these scenes my memory wakes,  
And fondly broods with miser care;  
Time but the impression stronger makes,  
As streams their channels deeper wear.  
My Mary, dear departed shade!  
Where is thy place of blissful rest?  
Seest thou thy lover lowly laid?  
Hear'st thou the groans that rend his breast?"

—Extract from "*To Mary in Heaven*," BURNS.

## CONTENT.

Content! the good, the golden mean,  
The safe estate that sits between  
The sordid poor and miserable great,  
The humble tenant of a rural seat!  
In vain we wealth and treasure heap;  
He 'mid his thousand kingdoms still is poor,  
That for another crown does weep;  
'Tis only he is rich, that wishes for no more."

—ANONYMOUS.

All language of a grave and serious character, in the form of essays, doctrinal and practical sermons, quiet narrative, and plain statement of unimpassioned thought, demands the natural quality of voice, gentle force, and the effusive or gently expulsive movement in its delivery.

## GRAVE.

"But man is higher than his dwelling-place; he looks up and unfolds the wings of his soul, and when the sixty minutes, which we call sixty years, have passed, he takes flight, kindling as he rises; and the ashes of his feathers fall back to earth, and the unveiled soul, freed from its covering of clay, and pure as a tone, ascends on high. Even in the midst of the dim shadows of life, he sees the mountains of a future world gilded with the morning rays of a sun which rises not here below. So the inhabitant of polar regions looks into the long night in which there is no sunrise; but at midnight he sees a light, like the first rosy rays of dawn, gleaming on the highest mountain tops; and he thinks of his long summer in which it never sets."

—JEAN PAUL.

"In order to lead a religious life in the world, every action must be governed by religious motives. It is not by any means implied that, in all the familiar actions of our daily life, religion

must form a direct and conscious object of thought; the mind can no more think of heaven and earth at the same moment, than the body can be in heaven and earth at the same time. Moreover, there are few kinds of work in the world that, to be done well, must not be done heartily; many that require, in order to excellence, the whole condensed force and energy of the highest mind. But although we can not, in our worldly work, be always thinking of religion, yet, unconsciously, insensibly, we may be acting under its ever present control."

—Extract from "*Latent Principles of Religion.*" CAIRD.

SOLEMNITY.

One or two degrees lower in pitch than the serious, and slower time.

"Upon the king! let us our lives, our souls,  
Our debts, our careful wives,  
Our children, and our sins, lay on the king;  
We must bear all.  
O hard condition, twin-born with greatness,  
Subject to the breath of every fool, whose sense  
No more can feel but his own wringing!  
What infinite heart's ease must kings neglect,  
That private men enjoy!  
And what have kings that privates have not too,  
Save ceremony, save general ceremony?  
And what art thou, thou idol ceremony?  
What kind of god art thou, that suffer'st more  
Of mortal griefs than do thy worshippers?  
What are thy rents? What are thy comings in?  
O ceremony, shew me but thy worth!  
What is thy soul of adoration?  
Art thou aught else but place, degree, and form,  
Creating awe and fear in other men?  
Wherein thou art less happy, being fear'd,  
Than they in fearing."

—Extract from "*King Henry V.*" Act IV, Scene I. SHAKESPEARE.



## SERIOUS.

"It is not mere poetry to talk of the "voices of summer." It is the daytime of the year, and its myriad influences are audibly at work. Even by night, you may lay your ear to the ground, and hear that faintest of murmurs, the sound of growing things. I used to think, when I was a child, that it was fairy music. If you have been used to early rising, you have not forgotten how the stillness of the night seems increased by the timid note of the first bird. It is the only time when I would lay a finger on the lip of nature, the deep hush is so very solemn. By and by, however, the birds are all up, and the peculiar holiness of the hour declines, but what a world of music does the sun shine on! the deep lowing of the cattle blending in with the capricious warble of a thousand of God's happy creatures, and the stir of industry coming on the air like the undertones of a choir, and the voice of man, heard in the distance over all, like a singer among instruments, giving them meaning and language."

-Extract from "*Unwritten Music.*" N. P. WILLIS.

## DESCRIPTIVE.

Natural Quality, moderate force, middle pitch, unimpassioned radical.

"From Leamington to Stratford-on-Avon the distance is eight or nine miles, over a road that seemed to me most beautiful. Not that I can recall any memorable peculiarities; for the country, most of the way, is a succession of the gentlest swells and subsidences, affording wide and far glimpses of champaign scenery here and there, and sinking almost to a dead level as we draw near Stratford. Any landscape in New England, even the tamest, has a more striking outline, and besides would have its blue eyes open in those lakelets that we encounter almost from mile to mile at home, but of which the Old Country is utterly destitute; or it would smile in our faces through the medium of the wayside brooks that vanish under a low stone arch on one side of the road, and sparkle out again on the other. Neither of these pretty features is often to be found in an English scene. The charm of

the latter consists in the rich verdure of the fields, in the stately wayside trees and carefully kept plantations of wood, and in the old and high cultivation that has humanized the very sods by mingling so much of man's toil and care among them."

*"Recollections of a Gifted Woman."* HAWTHORNE.

#### ANIMATED.

This requires higher pitch than the serious, more force, and quicker time; but it is still natural quality, and clear radical movement.

"Language!—the blood of the soul, sir! into which our thoughts run, and out of which they grow! We know what a word is worth here in Boston. Young Sam Adams got up on the stage at Commencement, out at Cambridge there, with his gown on, the Governor and Council looking on in the name of his Majesty, King George the Second, and the girls looking down out of the galleries, and taught people how to spell a word that wasn't in the colonial dictionaries! R-e, re, s-i-s, sis, t-a-n-c-e, tance, resistance! That was in '43, and it was a good many years before the Boston boys began spelling it with their muskets;—but when they did begin, they spelt it so loud that the old bedridden women in the English almshouses heard every syllable! Yes, yes, yes,—it was a good while before those other two Boston boys got the class so far along that it could spell those two hard words, *Independence* and *Union*! I tell you what, sir, there are a thousand lives, aye, sometimes a million, go to get a new word into a language that is worth speaking. We know what language means too well here in Boston to play tricks with it. We never make a new word till we have made a new thing or a new thought, sir!"

Extract from "*The Professor at the Breakfast Table.*" HOLMES.

#### ENTHUSIASM.

"Him have I seen!—oh, sight to cheer  
The patriot when he bleeding lies,  
To kindle hope and scatter fear,  
And light new fire in dying eyes!"

"The snow-white war-horse he bestrode  
Stept conscious, with a soul of flame,  
As if he knew his master rode  
Straight to the glorious gates of Fame.

"The coldest gazer's heart grew warm,  
And felt no more its indecision;  
For every soul which saw that form  
Grew larger to contain the vision.

" 'Him have I seen,' the boy exclaimed;  
'Yes, him! what needs he to be named?  
The world has only one broad sun,  
And Freedom's world but Washington.'"

Extract from "*The Wagoner of the Alleghanies*." READ.

#### SPRIGHTLY.

" 'Thy grandmother,' said Uncle Toby, addressing himself to young Laura, just from the city, and who was playing 'The Battle of Marengo,' on the piano, 'thy grandmother, child, used to play upon a much better instrument than thine.' 'Indeed,' said Laura, 'how could it have been better? You know it is the most fashionable instrument, and is used by everybody that is *any thing*.' 'Your grandmother was *something*, and yet she never saw a piano-forte.' 'But what was the name of the instrument? Had it strings, and was it played by the hand?' 'You must give me time to recollect the name; it was, indeed, a stringed instrument, and was played with the hand.' 'By the hands alone? How vulgar! But I should really like to see one; and papa must buy me one when I return to the city; do you think we can obtain one?' 'No, you probably will not obtain one there, but doubtless they may be found in some of the country towns.' 'How many strings had it? Must one play with both hands? And could one play the double base?' 'I know not whether it would play the double base, as you call it; but it was played with both hands, and had two strings.' 'Two strings only? Surely you are jesting! How could good music be produced from such an instrument, when the piano has two or three hundred?' 'Oh, the strings were very long, one of them about fourteen feet; and the

other may be lengthened at pleasure, even to fifty feet or more.' 'What a prodigious deal of room it must take up! But no matter, I will have mine in the old hall, and papa may have an addition made to it, for he says I shall never want for anything, and so does mamma.' 'But what kind of sound did it make? Were the strings struck with little mallets, like the piano? or were they snapped like a harp?' 'Like neither of those instruments, as I recollect, but it produced a soft kind of humming music, and was peculiarly agreeable to the husband and relations of the performer.' 'Oh, as to pleasing one's husband or relations, you know that is altogether vulgar in fashionable society. But I am determined to have one, at any rate. Was it easily learned? and was it taught by French and Italian masters?' 'It was easily learned, but taught neither by Frenchmen nor Italians.' 'Can you not possibly remember the name? How shall we know what to inquire for?' 'Yes, I do now remember the name; and you must inquire for a Spinning Wheel.'"

—"The Musical Instrument." ANONYMOUS.

#### PATRIOTISM.

"Breathes there a man, with soul so dead,  
Who never to himself hath said,  
This is my own, my native land!  
Whose heart hath ne'er within him burn'd,  
As home his footsteps he hath turn'd  
From wandering on a foreign strand!  
If such there breathe, go, mark him well;  
For him no Minstrel raptures swell;  
High though his titles, proud his name,  
Boundless his wealth as wish can claim;  
Despite those titles, power, and pelf,  
The wretch, concentred all in self,  
Living, shall forfeit fair renown;  
And, doubly dying, shall go down  
To the vile dust, from which he sprung,  
Unwept, unhonor'd, and unsung.  
O Caledonia! stern and wild,  
Meet nurse for a poetic child!"

Extract from "*Lay of the Last Minstrel*." SCOTT.

## GAIETY.

- "I chatter over stony ways,  
In little sharps and trebles,  
I bubble into eddying bays,  
I babble on the pebbles.
- "With many a curve my banks I fret  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow.
- "I chatter, chatter, as I flow  
To join the brimming river,  
For men may come and men may go,  
But I go on forever."

—Extract from "*The Brook*." TENNYSON.

## I.

- "Once, at midnight, just as Arktos,  
Turns him 'neath Bootes' hand,  
And the wearied race of mortals  
Sleeps in peace throughout the land,  
Came that little urchin, Cupid,  
Knocking at my bolted door;  
And I rose in much displeasure,  
That my blissful dreams were o'er.  
'Who,' said I, 'knocks at my portals?  
Who intrudes on my repose?'  
Then said Cupid, 'Open to me;  
Hear the story of my woes.  
Do not fear me, I'll not harm you,  
I am but a simple child,  
Wet, and chilled, and sad I wander,  
Guided by no moonbeams mild.'"

## II.

- "Then my heart is touched with pity,  
Listening to a tale so dire,  
And I open wide my portals,

Lead him to the cheerful fire;  
And the bright glow soon discloses  
A fair child with wings supplied,  
And a shining bow, and arrows  
In a quiver by his side.  
Quick he seats him by my hearth-stone;  
Wrings the glistening drops of water  
From his clustering locks of hair,  
Which the night dew had sprinkled there;  
But no sooner has the chillness  
Given place to warmth and glow,  
Than he says, 'I fear the dampness  
May have relaxed my bow,—  
Let me try.' Then swift an arrow  
Sends he to my inmost heart;  
Frenzied I, but Cupid, laughing  
At his well directed dart,  
Cries, 'Congratulate me, stranger,  
For my weapon still has power;  
I have proved it, and you suffer  
Pain and anguish from this hour.' "

—*A translation from the Greek of ANACREON.*

GAY OR BRISK.

"Pack clouds away,  
And welcome day!  
With night we'll banish sorrow.  
Sweet air, blow soft,  
Mount larks aloft,  
To give my love Good-morrow.  
Black bird and thrush  
In every bush,  
Spare linnet, and blithe sparrow,  
Ye pretty elves,  
Among yourselves,  
Sing my sweet love Good-morrow."

—HEYWOOD, 1638.



## THE CALL.

124. In the cultivation of the speech voice, the purest sounds are produced in the call. This can be explained from the fact that, to enable the voice to carry through space, the sounds are lengthened, and they must also receive sufficient force to drive them to a distance. In this lengthening process, the sounds are continued on a level plane of pitch, and, in their continuity, resemble song; in the vanish, however, there is a rise or fall in pitch, so that, although we may say that they approximate more closely to song than to speech, they do not strictly belong to either.\*

The reverberating chamber of the voice, in the call, is the head; the pitch high; by opening the back part of the mouth, the breath must be driven forcibly upward, and should ring through the nasal passages and head.† Many voices that possess volume and strength can be lightened by the practice of the call, and become equally balanced, producing that exquisite result, a perfectly developed voice.

The call must not be confounded with the shout; the former is given to arrest the attention of persons at a distance; high pitch and purity of sound are absolute necessities. The shout, as used in the exercise in vociferation, is lower in pitch, orotund in quality, and demands stronger action of the diaphragm. The combination of the two

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\* In Gardner's "*Music of Nature*," it is shown that a musical sound *flies farther* than another kind of sound. This principle obtains in the superior audibility of trained [speaking] voices, which is always accompanied by an improved ease of delivery.

† Persons suffering from catarrh or enlarged tonsils find difficulty in producing fine head tone. I have known the clipping of tonsils very efficacious in lightening the voice.

exercises is invaluable in producing that clear brilliancy that the voice receives in the blending of ringing vocality, volume, and sonorousness.

### EXERCISES IN THE CALL.

In the vocal drill for the call, the long tonic elements, as in Table I, should be practiced with strong action of the respiratory mechanism to introduce force, in high pitch, and in head tone. The radical of each element should be sustained on a level line, then pressure should be given to the vanish, which rises slightly in pitch.

#### I.

A-le,	A-rm,	Oo-ze,
I-ce,	E-ve,	Oi-l,
O-ld,	A-lt,	Ou-r.

Call out in pure tone—and the tone becomes pure from the continuity of sound—sentences such as:

#### II.

Annie, come here. Mary, I want you.

*Horatio*.—Hillo, ho, ho, my lord!

*Hamlet*.—Hillo, ho, ho, boy! come bird, come."

The dissyllabic words or names in Table III should be given thus: Ma-ry. The second syllable should be struck discretely, a third above the first syllable; then, repeating first syllable in the original pitch, strike the second a fifth above; again return to first pitch, striking the last syllable an octave above. This same exercise may be given with

the second syllable of each word struck a discrete third below the first syllable, then a discrete fifth below, and finally an octave below. The last exercise in the downward discrete change expresses command, as in addressing a child or an inferior in rank or age.

## III.

Re-tire,  
Har-ry,

Re-turn,  
Fan-nie,

Re-joice,  
Ma-ry,

A-way,  
Sal-lie.

## OROTUND QUALITY.

**125.** Under the inspiration of powerful, bold emotion, the voice, moving through the range of its compass, seems to blend together, with its vocality of manly force, something of the deep resonance of the chest, and the clear ring of the head. The peculiar effect thus produced has no name in music; but Dr. Rush, recognizing in its full, round vocality, that quality which the ancients designated by the term rotundity, as contrasted with meagerness or thinness, named it the orotund, a term that has since been adopted into our language, and classified as one of the distinguishing qualities of the voice.

It means that energetic breadth and resonant clearness of voice which properly characterizes deeply earnest, impressive, and expressive speaking, whether in the public hall, the church, the lecture room, or the open air—as distinguished from the vocality of familiar unpremeditated and limited expression in ordinary conversation in the social circle. It derives its name from the Latin phrase, *ore rotundo*, used by the poet Horace in allusion to the round and full utterance, and flowing eloquence of the Greeks.

"*Graecis dedit musa ore rotunda loqui*"—"To the Greeks the muse has given to speak with a rounded utterance." The orator, the preacher, the tragedian, and the oratorio singer alike require a great fullness and rotundity in the resonance of the voice, under certain circumstances, to enable them to meet the demands of vocal expression. This fullness of voice is not mere loudness, nor *low pitch*, as is sometimes erroneously supposed. Rush thus describes this quality:

"By the Orotund Quality is meant that natural or improved manner of uttering the elements, which exhibits them with a fullness, clearness, strength, smoothness, and a ringing or musical quality rarely heard in ordinary speech; and which is never found in its highest excellence, except through long and careful cultivation.

"By Fullness of Voice is meant that grave and hollow volume which approaches hoarseness.

"By Clearness, a freedom from nasal murmur and aspiration.

"By Strength, a satisfactory loudness or audibility.

"By Smoothness, a freedom from all reedy or guttural harshness.

"By a Ringing Quality of Voice, its distinct resemblance to the resonance of certain musical instruments."

126. There is a mistaken idea that the roundness and fullness of voice required to give clearness and effect to the speaker's utterance in public address, arises merely from the application of greater force and higher pitch to his natural voice; that he must merely elevate his voice, and shout louder than in ordinary discourse, when he desires to be heard and understood by a large audience. This mode of free and easy talking upon a loud and high key, limits the movements of the voice to a scale too small for its most expressive effects, and deprives it of all the deep fullness that is appropriate to serious thought; public speech thus sinks into the less impressive, homely manner

of ordinary conversation, or the familiar style of humorous delineation.

The serious and important subjects of public interests and public duties, and the still more serious ones of a sacred character, naturally impart to the tones of parliamentary and pulpit address the peculiar and impressive resonance that seems suitable to such oratory; but no true ear can be pleased with a hollow, mechanical, and really unmeaning depth of voice that is sometimes assumed under such circumstances, in the attempt to give solemnity to the voice. The full volume and resonance of the orotund is the symbol of the dignified parts of epic poetry, the more solemn portions of the Scriptures, and the passionative vocal forms of dramatic action.

The orotund is classified as a pure quality, but it admits of different degrees of purity, as an excess of emotion sometimes allows and even demands a waste of breath in the expressive forms of utterance.

**127.** The act of coughing (see ¶ 54 and 58) is produced by a succession of abrupt efforts in expiration. It is also produced by one continued impulse which yields up the whole of the breath. The last form should be practiced in acquiring the orotund quality. This single impulse of coughing is an abrupt utterance of one of the short tonics, followed by a continuation of the mere atonic breathing *h* till the expiration is exhausted. Let this compound function, consisting of the exploded vocality and subjoined aspiration, be changed to an entire vocality by continuing the tonic in place of the aspiration. The sound thus produced will, with proper cultivation, make that full and sonorous quality here denominated the orotund.

This contrived effort of coughing, when freed from abruptness, is like that voice which accompanies gaping, for this has a hollow and ringing vocality very different from the colloquial utterance of tonic sounds. It may be



shown conspicuously by uttering the tonic *a-we*, with the mouth widely extended.

128. Let the reader make an expiration on the interjection *hah*, in the voice of whisper, using that degree of force which, with some motion of the chest, seems to drive all the air out of it. Now let the whisper in this process be changed to vocality. This vocality will have the hoarse fullness and sonorous quality of the orotund. It is the forcible exertion of this kind of voice which constitutes vociferation; for vociferation is the utmost effort of the natural voice, as the scream or yell is of the falsetto.

129. As a further practice, I quote Dr. Barber's invaluable rules:

“To acquire the orotund quality of voice, the mouth should be opened in the position of a yawn, the tongue retracted and depressed; with the organs in this position, the vowel elements should be exploded with increasing clearness and strength, and the pitch should be varied as in the natural use of the voice. Orotund voices are often husky and indistinct; that is to say, there is a want of brilliancy in some of the sounds, and consequently of distinct audibility in the elements. Under these circumstances, many of the words spoken on the stage and elsewhere, under this modification of voice, are lost to the ear. Experiments will show that if the vibrations are confined to the parts described, and the anterior parts of the mouth (the roof especially) are made a mere passage for the orotund, force and sonorous clearness are very apt to be deficient. The voice will be deep, grave and dignified, but often inaudible. There will be more or less of aspiration and huskiness. But, if in the condition of organs set forth above, the vowel elements are uttered as before described, and are made, in the way to the external air, to vibrate against the center of the bony arch of the palate, stretching an extensive and reverberating vaulted cavity immediately over the passage of sound, the voice will at once be heard clear, full, and sonorous.

“The properties of clearness and musical resonance will be in proportion to the *force of vibration* made against the palatal part of the mouth. The resisting part of the palate is, I believe, the



*peculiar seat* of the musical properties of the voice, by which I mean that clear resonance which is heard on well made musical instruments. Forcible compression of the air against the superior and hard parts of the mouth, as if it were to be driven through the center of the head in its passage, increases that compression, and contributes to the result.

"Let each of the vowel elements be expelled from the most posterior part of the throat with as much opening force and abruptness as possible, and the long ones with extended quantity, with the condition of the organs first described, and let the effort be so made to exhaust as much as possible the air contained in the chest upon each element. At first, endeavor to make the sounds as grave and hollow as possible. This method of sounding the elements will be apt to produce giddiness and hoarseness at first, and must therefore be prosecuted with care. By practice, these inconveniences will cease, and as soon as they do, the elements should be daily sounded for sometime in the manner described."

By closely following the above directions, the student will understand that the *orotund* is the voice that reverberates in the pharynx and chest, and rings through the nasal passages and the head.

**130.** Practice should bring out and perfect the *fullness, clearness, strength, smoothness, and subsonorous, ringing vocality* which constitute the *orotund*. The method of acquiring this quality of voice is similar to our instinctive progress through the successive periods of speech. The cries of infants are made on the continued stream of vocality. The first utterance of the infant, after this prolonged cry, is by an apportionment of a single syllable to a breath. By a preparatory exercise in the interrupted jets of crying and laughter, the command over expiration and the habit of perfect speech is gained. See Rush, page 152.

The elements should be practiced, as in Chapter VII, on the concrete movement through all the intervals and waves.

EXERCISE IN EFFUSIVE OROTUND.

131. Open the syllable *hee-h*, as in Table I, with a strong explosive aspiration on the letter *h*, with distinct articulation of *e*, and let the vowel sound gradually diminish till it glides into the breathing whisper of the final *h*, which must be sustained until the exhaustion of breath is completed. Practice first in the whisper, and afterwards with vocality.

I.

Hee-h,	Hie-h,	Ha-h,	Hoe-h,
Hay-h,	Ha-h,	Haw-h,	How-h,
Kee-h,	Kie-h,	Ka-h,	Koe-h,
Kay-h,	Ka-h,	Kaw-h,	Kow-h,
Pee-h,	Pie-h,	Pa-h,	Poe-h,
Pay-h,	Pa-h,	Paw-h,	Pow-h.

A second exercise consists in prolonging the radical by holding on to the sound of *a-w* on a level line of pitch, before gliding into the vanish of *e-rr* on a higher pitch. This should be practiced on all the elements susceptible of prolongation, and in the three degrees of middle, high, and low pitch. Then repeat with different degrees of force and loudness, and in forcible whisper with the organs in position for the yawn.

A third exercise prefixes the aspirate *h* to the vowels, thus: *ha, hi, he, ho, h-oi, h-ow*. Let the radical pitch be high, and allow the voice to glide down as low as it can go, exhausting the air in the lungs at every effort. Then reverse the movement by striking the radical low, and rising as high, as the voice will permit.

It requires considerable practice upon the orotund, in the form of elements, syllables, and words, before the student can read for any length of time with this acquired command of the enlarged position of the organs, and with

the force requisite to produce the effect desired; but the mere practice of the orotund cultivates the natural quality of voice, giving it firmness and clearness.

The explosion of the radical (see ¶ 58), in connection with the orotund produces that subsonorous resonance that is the unmistakable evidence of culture in the human voice. All exercises in the orotund require to be varied in pitch as in the natural quality of voice.

**132.** Select sentences abounding in syllables in which the long, open vowels predominate; after giving them in a forcible whisper and a guttural aspiration, deep and loud, then vociferate them powerfully in middle, high, and low pitch, thus:

“O thou that rollest above, round as the shield of my fathers!”

“The moon, cold and pale, sinks in the western wave!”

“Through glades and glooms the mingled measure stole,  
Or o’er some haunted stream, with fond delay  
    (Round a holy calm diffusing,  
    Love of peace and lonely musing,)  
In hollow murmurs died away.”

“Roll on, thou deep and dark blue ocean—roll!”

**133.** Vociferation, or the shout, is an excellent means of developing all the breadth and richness that a voice is capable of. The following passages from “King John” should be given with the organs in the position for the orotund, as described above, and a strong action of the diaphragm; shouting them out with all the force the student can command, without straining the organs. At first one or two lines may be given, and it is much better to commit them to memory, as the speaker is more natural when free from the book. After the exercise becomes

more familiar to the student, it should be continued for half an hour at a time. Very few persons realize how much the voice may be developed by these practices in vociferation, but as they are *very forcible*, they should be used gradually. The heralds are upon the walls, the kings upon the plains below, consequently the tones should be forcibly expelled, as if speaking to persons above you, as in the kings speeches; and again the heralds and citizen's replies, as though the voice was thrown down from a height.

The ultimate use of this practice is to bring out the full quality of the voice, and thereby produce the effect of the orotund in every degree of pitch, energized force, and sonorousness. In fact, to develop the natural speaking sounds into the breadth and richness of a vocality adapted to the highest range of dramatic expression, and the sublimity and grandeur of sacred poetry, or the noblest flight of inspired oratory.

134. The exercise of the laugh in three degrees of pitch, on the syllables huh, hā, hă, ha, is an admirable practice for the orotund.

[*Citizens upon the Walls.*]

*Citizen.*—Who is it that hath warn'd us to the walls?

*King Philip.*—'Tis France, for England,

*King John.*— England, for itself.

You men of Angiers, and my loving subjects,—

*King Philip.*—You loving men of Angiers, Authur's subjects,

Our trumpet call'd you to this gentle parle—

*King John.*—For our advantage; therefore hear us first.

These flags of France, that are advanced here

Before the eye and prospect of your town,

Have hither march'd to your endamagement;

The cannons have their bowels full of wrath,

And ready mounted are they to spit forth

Their iron indignation 'gainst your walls:

All preparation for a bloody siege  
And merciless proceeding by these French  
Confronts your city's eyes, your winking gates ;  
And, but for our approach, those sleeping stones,  
That as a waist do girdle you about,  
By the compulsion of their ordnance  
By this time from their fixed beds of lime  
Had been dishabited, and wide havoc made  
For bloody power to rush upon your peace.  
But, on the sight of us, your lawful king,  
Who painfully, with much expedient march,  
Have brought a countercheck before your gates,  
To save unscratch'd your city's threaten'd cheeks,  
Behold, the French, amaz'd, vouchsafe a parle ;  
And now, instead of bullets wrapp'd in fire,  
To make a shaking fever in your walls,  
They shoot but calm words, folded up in smoke,  
To make a faithless error in your ears :  
Which trust accordingly, kind citizens,  
And let us in. Your king, whose labor'd spirits,  
Forwearied in this action of swift speed,  
Craves harborage within your city walls."

. . . . .

*King John.*—Speak on, with favor ; we are bent to hear.  
*First Citizen.*—That daughter there of Spain, the lady Blanch,  
Is near to England : look upon the years  
Of Lewis the Dauphin, and that lovely maid ;  
If lusty love should go in quest of beauty,  
Where should he find it fairer than in Blanch ?  
If zealous love should go in search of virtue,  
Where should he find it purer than in Blanch ?  
If love ambitious sought a match of birth,  
Whose veins bound richer blood than Lady Blanch ?  
Such as she is, in beauty, virtue, birth,  
Is the young Dauphin every way complete :  
If not complete of, say he is not she ;  
And she again wants nothing, to name want,  
If want it be not, that she is not he :  
He is the half part of a blessed man,  
Left to be finished by such a she ;



And she a fair divided excellence,  
Whose fullness of perfection lies in him.

—" *King John*," SHAKESPEARE.

EFFUSIVE OROTUND.

"I who essayed to sing in earlier days,  
The Thanatopsis and the hymn to death,  
Wake now the hymn of Immortality.  
Yet once again, O man, come forth and view  
The haunts of nature; walk the waving fields,  
Enter the silent groves, or pierce again  
The depths of the untrodden wilderness,  
And she will teach thee. Thou hast learned before  
One lesson—and her hymn of death hath fallen  
With melancholy sweetness on thine ear;  
Yet she shall teach thee with a myriad tongue  
That life is thine—life in uncounted forms—  
Stealing in silence through the hidden roots,  
In every branch that swings—in green leaves,  
And waving grain, and the gay summer flowers  
That gladden the beholder. Listen, now,  
And she shall teach thee that the dead have slept  
But to awaken in more glorious forms,  
And that the mystery of the seed's decay  
Is but the promise of the coming life.  
Each towering oak that lifts its living head  
To the broad sunlight, in eternal strength,  
Glories to tell thee how the acorn died.

. . . . .

So live, that when the mighty caravan,  
Which halts one night-time in the vale of death,  
Shall strike its white tents for the morning march;  
Thou shalt mount onward to the eternal hills,  
Thy foot unwearied and thy strength renewed,  
Like the strong eagle for the upward flight."

—" *A Vision of Immortality*," BRYANT.



## REVERENCE.

"Bless the Lord, O my soul! O Lord, my God, Thou art very great; Thou art clothed with honor and majesty; who coverest thyself with light as with a garment; who stretchest out the heavens like a curtain: who layeth the beams of His chambers in the waters: who maketh the clouds His chariot; who walketh upon the wings of the wind; who laid the foundations of the earth, that it should not be removed forever."

—"The Book of Psalms."

## ADORATION.

"Thou from primeval nothingness didst call,  
First chaos, then existence;—Lord! on Thee  
Eternity had its foundation;—all  
Sprang forth from Thee;—of light, joy, harmony,  
Sole origin:—all life, all beauty, Thine.  
Thy word created all, and doth create;  
Thy splendor fills all space with rays divine;  
Thou art, and wert, and shalt be! Glorious,  
Light-giving, life-sustaining Potentate!  
Thy chains the unmeasured universe surround;  
Upheld by Thee, by Thee inspired with breath!  
Thou the beginning with the end hast bound,  
And beautifully mingled life and death!  
As sparks mount upward from the fiery blaze,  
So suns are born, so worlds spring forth from Thee;  
And as the spangles in the sunny rays  
Shine around the silver snow, the pageantry  
Of heaven's bright army glitters in Thy praise."

"God," DERZHAVIN.

## THE SUBLIME IN THE FORM OF NUMEROUS PROSE.

"Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and

grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound.—And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music, and rolling it forth upon the soul. What long-drawn cadences! What solemn, sweeping concords! It grows more and more dense and powerful—it fills the vast pile, and seems to jar the very walls—the ear is stunned—the senses are overwhelmed. And now it is winding up in full jubilee—it is rising from the earth to heaven—the very soul seems rapt away, and floated upwards on this swelling tide of harmony.”

“*The Sketch-book*,” IRVING.

#### SPLENDOR.

“But lo! the dome—the vast and wondrous dome,  
 To which Diana’s marvel was a cell—  
 Christ’s mighty shrine above his martyr’s tomb!  
 I have beheld the Ephesian’s miracle—  
 Its columns strew the wilderness, and dwell  
 The hyena and the jackal in their shade;  
 I have beheld Sophia’s bright roofs swell  
 Their glittering mass i’ the sun, and have survey’d  
 Its sanctuary the while the usurping Moslem pray’d;

“But thou, of temples old, or altars new,  
 Standest alone—with nothing like to thee—  
 Worthiest of God, the holy and the true.  
 Since Zion’s desolation, when that He  
 Forsook his former city, what could be,  
 Of earthly structures, in his honor piled,  
 Of a sublimer aspect? Majesty,  
 Power, Glory, Strength, and Beauty, all are aisled  
 In the eternal ark of worship undefiled.”

“*At St. Peter’s at Rome*,” BYRON.

## EXPULSIVE OROTUND.

## POETIC FERVOR.

“Waken, lords and ladies gay,  
To the greenwood haste away;  
We can show you where he lies,  
Fleet of foot, and tall of size;  
We can show the marks he made,  
When 'gainst the oak his antlers fray'd;  
You shall see him brought to bay,  
Waken, lords and ladies gay.

“Louder, louder chant the lay,  
Waken, lords and ladies gay!  
Tell them youth, and mirth, and glee,  
Run a course as well as we;  
Time, stern huntsman! who can baulk,  
Staunch as hound, and fleet as hawk;  
Think of this, and rise with day,  
Gentle lords and ladies gay.”

—“*Hunting Song*,” SCOTT.

## HIGH, FULL OROTUND.

“Oh! listen, man!  
A voice within us speaks the startling word:  
‘Man, thou shalt never die!’ Celestial voices  
Hymn it round our souls; according harps,  
By angel fingers touched, when the mild stars  
Of morning sang together, sound forth still  
The song of our great immortality:  
Thick-clustering orbs, and this our fair domain,  
The tall, dark mountains, and the deep-toned seas,  
Join in this solemn, universal song.”

—DANA.

“O now, forever,  
Farewell the tranquil mind! farewell content!  
Farewell the plumed troops, and the big wars,  
That make ambition virtue! O, farewell!  
Farewell the neighing steed, and the shrill trump,  
The spirit-stirring drum, the ear-piercing fife,  
The royal banner; and all quality,  
Pride, pomp, and circumstance of glorious war!  
And, O you mortal engines, whose rude throats  
The immortal Jove's dread clamors counterfeit,  
Farewell! Othello's occupation's gone!”

—“*Othello*,” SHAKESPEARE.

IMPASSIONED EXPRESSION.—PATRIOTISM.

“Oh, sweet is the sound of the shuttle and loom  
When the lilies of peace fill the land with perfume!  
Then cheerily echoes the axe from the hill,  
While the bright waters sing on the wheel of the mill,  
And the anvil rings out like a bell through the day,  
And the wagoner's song cheers his team on the way,  
Till the bugles sound here, and the drums rattle there,  
And the banners of War stream afar on the air.

“Then wild is the hour, and fearful the day,  
When the shuttle is dropt for the sword and the fray,  
When the woodman is felling a foe at each stroke,  
And the miller is blackened with powder and smoke,  
When the smith wields the blade in his terrible grip,  
And the wagoner's rifle cracks true as his whip:  
The bugles sound here, and the drums rattle there,  
While the banners of War stream afar on the air.”

—READ.

DETERMINED PURPOSE.

“Hear what Highland Nora said:  
‘The Earlie's son I will not wed,  
Should all the race of nature die,  
M. E.—14.

And none be left but he and I.  
 For all the gold, for all the gear,  
 And all the lands both far and near,  
 That ever valor lost or won,  
 I would not wed the Earlie's son.'

. . . . .  
 "The swan,' she said, 'the lake's clear breast  
 May barter for the eagle's nest ;  
 The Awe's fierce stream may backward turn,  
 Ben Cruichan fall, and crush Kilchurn ;  
 Our kilted clans, when blood is high,  
 Before their foes may turn and fly ;  
 But I, were all these marvels done,  
 Would never wed the Earlie's son.'

—" *Nora's Vow*," SCOTT.

#### ADORATION.

The movement passes from the effusive to the fuller effect of the expulsive in the last stanza.

"Yet, like some sweet beguiling melody,  
 So sweet, we know not we are listening to it,  
 Thou, the meanwhile, wast blending with my thought,  
 Yea, with my life, and life's own secret joy ;  
 Till the dilating soul, enrapt, transfused,  
 Into the mighty vision passing—there,  
 As in her natural form, swell'd vast to heaven.

"Awake, my soul! not only passive praise  
 Thou owest! not alone these swelling tears,  
 Mute thanks and secret ecstasy! Awake,  
 Voice of sweet song! Awake, my heart, awake!  
 Green vales and icy cliffs, all join my hymn!"

—" *Hymn to Mont Blanc*," COLERIDGE.

DECLAMATORY FORCE.

“True eloquence, indeed, does not consist in speech. It can not be brought from afar. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they can not compass it. It must exist in the man, in the subject, and in the occasion. Affected passion, intense expression, the pomp of declamation, all may aspire after it,—they can not reach it. It comes, if it come at all, like the outbreking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward, to his object,—this, this is eloquence; or, rather, it is something greater and higher than all eloquence: it is action,—noble, sublime, God-like action.”

—“*The Nature of True Eloquence*,” DANIEL WEBSTER.

IMPASSIONED FORCE.

“Yield, madman, yield! Thy horse is down,  
Thou hast nor lance, nor shield;  
Fly! I will grant thee time.’ ‘This flag  
Can neither fly nor yield!’”

—BOKER.

“Speed, Ringbolt, to your leader speed!  
And bid him know the stealthy foe  
With double strength comes up behind:  
It was but now I saw him wind  
From out the valley road below.”

—READ.



## IMPASSIONED FORCE.—WEEPING UTTERANCE.

“That I did love thee, Cæsar, O, 'tis true:  
If then thy spirit look upon us now,  
Shall it not grieve thee, dearer than thy death,  
To see thy Antony making his peace,  
Shaking the bloody fingers of thy foes,  
Most noble! in the presence of thy corse?  
Had I as many eyes as thou hast wounds,  
Weeping as fast as they stream forth thy blood,  
It would become me better, than to close  
In terms of friendship with thine enemies.  
Pardon me, Julius!—Here wast thou bay'd, brave hart;  
Here didst thou fall; and here thy hunters stand,  
Sign'd in thy spoil, and crimson'd in thy lethe.  
O world! thou wast the forest to this hart;  
And this, indeed, O world! the heart of thee.—  
How like a deer, stricken by many princes,  
Dost thou here lie!”

—“*Julius Cæsar*,” SHAKESPEARE.

## PASSIONATE RESOLVE.

“Never, Iago. Like to the Pontic Sea,  
Whose icy current and compulsive course  
Ne'er feels retiring ebb, but keeps due on  
To the Propontic and the Hellespont,  
Even so my bloody thoughts, with violent pace,  
Shall ne'er look back, ne'er ebb to humble love,  
Till that a capable and wide revenge  
Swallow them up. Now, by yond' marble heaven,  
In the due reverence of a sacred vow  
I here engage my words.”

—“*Othello*,” SHAKESPEARE.

SHOUTING.

“And still they heard the battle cry,  
Olea! for Castile!”

—GEO. H. BOKER.

“Advance your standards, draw your willing swords!  
Sound drums and trumpets, boldly and cheerfully!  
God, and Saint George! Richmond and victory!”

—SHAKESPEARE.

EXPLOSIVE OROTUND.

BOLD ADDRESS.

“What! while our arms can wield these blades,  
Shall we die tamely? die alone?  
Without one victim to our shades,  
One Moslem heart, where, buried deep,  
The sabre from its toil may sleep?  
No—God of Iran’s burning skies!  
Thou scorn’st the inglorious sacrifice.  
No—though of all earth’s hope bereft,  
Life, swords, and vengeance still are left.  
We’ll make yon valley’s reeking caves  
Live in the awe-struck minds of men,  
Till tyrants shudder, when their slaves  
Tell of the Ghebers’ bloody glen.  
Follow, brave hearts!—this pile remains  
Our refuge still from life and chains.”

—“*The Gheber to his Followers*,” MOORE.

DEFIANCE.

“Back, ruffians, back! nor dare to tread  
Too near the body of my dead!  
Nor touch the living boy;—I stand

Between him and your lawless band!  
No traitor he—But listen! I  
Have cursed your master's tyranny.

. . . . .

‘Peace, woman, peace!’ the leader cried.”

“*The Polish Boy*,” ANN S. STEPHENS.

#### IMPRECATION.

“I charm thy life  
From the weapons of strife,  
From stone and from wood,  
From fire and from flood,  
From the serpent's tooth,  
And the beasts of blood;  
From sickness I charm thee,  
And time shall not harm thee,  
But earth, which is mine,  
Its fruits shall deny thee;  
And water shall hear me,  
And know thee and fly thee;  
And the winds shall not touch thee  
When they pass by thee;  
And the dews shall not wet thee  
When they fall nigh thee:  
And thou shalt seek death  
To release thee in vain;  
Thou shalt live in thy pain,  
While Kehama shall reign,  
With a fire in thy heart,  
And a fire in thy brain;  
And sleep shall obey me,  
And visit thee never,  
And the curse shall be on thee  
For ever and ever.”

—“*Curse of Kehama*,” SOUTHEY.

SUPPLICATION.

“‘O spare my child, my joy, my pride;  
O give me back my child!’ she cried:  
‘My child! my child!’ with sobs and tears,  
She shrieked upon his callous ears.”

—“*McLain’s Child*,” MACKEY.

STERN COMMAND.

“Turn, turn, thou traitor knight!  
Thou bold tongue in a lady’s bower,  
Thou dastard in a fight!”

—“*Count Candespina’s Standard*,” BOKER.

“Victory!  
Charge, Chester, charge! On, Stanley, on!”

—“*Marmion*,” SCOTT.

“Slave, do thine office!  
Strike—as I struck the foe! Strike as I would  
Have struck those tyrants! Strike deep as my curse!  
Strike—and but once.”

—“*Marino Falieri*,” BYRON.

TERROR AND CONFUSION.

“Death! was the helmsman’s hail,  
Death without quarter!  
Mid-ships with iron keel  
Struck we her ribs of steel;  
Down her black hull did reel  
Through the black water!”

—“*Skeleton in Armor*,” LONGFELLOW.

## ASPIRATED QUALITY.

135. The impure, or aspirated, quality of voice, arises from the escape, perhaps unconsciously to the speaker, of a quantity of air, before it is molded by the organs into speech. In the language of excitement, it is caused by the force of emotion producing an undue pressure on the muscles of the throat, in consequence of which the vocal ligaments are strained to so great a degree that they can not prevent the escape of a rush of unvocalized breath with every sound, and hence the forcible whispering drift by which it is characterized.

The quality, thus caused, indicates, by its harsh and discordant effect upon the ear, the unusual and intense excitement of the speaker's emotional nature, and produces a corresponding disturbance or agitation of feeling within the heart of the hearer.

Its broadest animal effect is heard in the hoarse snarl of anger in the dog, which intimates danger to the mind of the hearer, and suggests the savage bite which may follow.

The utmost capacity of the vocal organs seems inadequate for the expression of the more intense exclamations of fear, alarm, terror, or horror, and they burst forth in a hoarse sound that is half vocality and half whisper. Macduff, on discovering the murder of Duncan, exclaims:

“O horror! horror! horror!

Tongue, nor heart, can not conceive, nor name thee!”

This impure vocality is also heard in a slight degree in the expression of dread, wonder, astonishment, and feelings akin to these. And it often becomes the habitual voice of those who are much exposed to the open air, as the sailor or soldier.

There is another effect produced by energy of utterance in which we hear aspiration; *i. e.*, with the sound of the voice in joy, or any exhilarating emotion, is heard a rush of breath, which is most expressive in effect; for example, "Joy, joy! shout, shout aloud for joy!" Awe aspirates the tone, and in the forms of deep grief is heard this escape of breath.

The utterances of love, in its extreme degrees, not only become tremulous, but are also in a measure aspirated.

136. The cultivation of the whispering function, for application of force to the organs of voice in the production of aspirated quality, in its gentlest form, is the primary discipline of vocal culture. See ¶ 57.

By this process, the organs are exercised in a manner entirely opposite to the practical use of the voice in the ordinary affairs of speech. The daily use of the voice, in most cases, is to call into play the active agencies of vocality in a partial or imperfect exercise of their respective functions, in consequence of which the full, round, and energetic sound of the elements is seldom brought out and perfected for the purposes of public address. The whispering process is the initiatory step in elementary vocal culture; by this aspirated discipline, the amount of muscular effort becomes apparent to the student, from the fact that his effort to produce articulation, in the form of whisper, appears more labored than in the mechanical exertion necessary to call forth and sustain pure vocal effect in its most forcible forms. After the articulated whisper has been brought under the control of the will, to the full effect of original precision and power, and after it has ceased to be used simply as an agent in the *inception of culture*, it becomes the intensifier of passion in the rushing sweep of what may be termed the fierce blast of excessive breath, as it overrides vocality in the expression of the more impassioned forms of epic or



dramatic description and delineation. Examples in "*Coriolanus*" and "*Macbeth*":

"Measureless liar!"

"I'll fight, till from my limbs my flesh be hacked."

Thus, it will be seen that the whispering function paves the way for all the progressive steps of the student, from the lightest forms of vocal force to the full powers of the tempestuous whirlwind of speech.

#### EXERCISES IN ASPIRATED QUALITY.

"O, if thou teach me to believe this sorrow,  
Teach thou this sorrow how to make me die;  
And let belief and life encounter so,  
As doth the fury of two desperate men,  
Which, in the very meeting, fall and die."

—"King John," SHAKESPEARE.

"O father, I see a gleaming light;  
O say, what may it be?"  
But the father answered never a word,  
A frozen corpse was he."

—"The Wreck of the Hesperus," LONGFELLOW.

"O men with sisters dear!  
O men with mothers and wives!  
It is not linen you're wearing out,  
But human creatures' lives!  
Stitch! stitch! stitch!  
In poverty, hunger, and dirt,—  
Sewing at once, with a double thread,  
A shroud as well as a shirt!"

—"Song of the Shirt," HOOD.

"Spare me, great God! Lift up my drooping brow;  
I am content to die; but, oh, not now."

—"Earnest Prayer," MRS. NORTON.

JOY.

"Joy, joy forever! my task is done—  
The gates are passed, and heaven is won!  
Oh! am I not happy? I am, I am."

—"Paradise and the Peri," MOORE.

"When Duncan is asleep,  
(Where to the rather shall his day's hard journey  
Soundly invite him,) his two chamberlains  
Will I with wine and wassel so convince,  
That memory, the warder of the brain,  
Shall be a fume, and the receipt of reason  
A limbeck only: when in swinish sleep  
Their drenched natures lie, as in death,  
What cannot you and I perform upon  
The unguarded Duncan? What not put upon  
His spongy officers; who shall bear the guilt  
Of our great quell?"

—"Macbeth," SHAKESPEARE.

"On with the dance! let joy be unconfined;  
No sleep till morn, when Youth and Pleasure meet  
To chase the glowing Hours with flying feet—  
*But, hark!—that heavy sound breaks in once more,  
As if the clouds its echo would repeat;  
And nearer, clearer, deadlier than before!*  
*Arm! arm! it is!—it is!—the cannon's opening roar."*

—"Battle of Waterloo," BYRON.

GUTTURAL QUALITY.

137. The mechanism of the harsh quality of voice known as the guttural, or throaty, voice, should be well considered and thoroughly understood. It is an element of speech of a strongly marked and expressive nature, partaking of the same kind though differing in degree

from that peculiar effect known as aspirated vocality. They both play a prominent part in the offices of spoken language, being inseparable from its expressive functions; and thus *defects* of voice produce *effects*. But, on the contrary, such qualities of voice are repugnant to the principles underlying the structure of song. Therefore, the guttural and aspirated voices should be familiar to the speaker and singer, in order that the former should use them as effective agents in his art, and the latter learn how to avoid them as damaging elements in singing. The one may be said to resemble the growl of a dog, while the other his snarl.

The guttural is produced by a suffocation of the voice, which is crushed and squeezed, as it were, between the roots of the tongue and the sides of the pharynx. This action, when deep-seated, causes that grating or rubbing which is the marked characteristic of this quality.

While the more aspirated, rasping, hissing form of aspiration is produced by a lighter pressure of the same parts, and near approach to the soft palate or uvula. The effect of such violent and suppressed efforts of muscular action on the breath, in the language of an old writer, "is to cause a swelling discontent in the throat, and to suffocate and strangle the air in its outward passage." A spiteful utterance of the first few words of the following lines will afford the means of exhibiting an aspirated form of utterance: "*Wretch! you could enjoy yourself like a butcher's dog in the shambles,*" while the concluding parts of the sentence offer the means of showing a modified form of the guttural, as thus: "*While the slaughter of the brave went on around you, but you shall die, base dog.*"

The following words from Shakespeare will afford material for both guttural and aspirated qualities:

"Swell, bosom, with thy fraught,  
For 'tis of aspicks' tongues."

The elements should be practiced in the form of the concrete intervals (see Chapter VII), and also through the different forms of the wave, with the organs in position for the guttural quality; then follow with tables of words, such as:

I.

Revenge,	Grudge,	Hate,	Accursed,	Fury,
Havoc,	Horror,	Avaunt,	Hence,	Rancor,
Rage,	Cur,	Slave,	Wretch,	Ape,
Scourge,	Inhuman,	Savage,	Cruel,	Hateful,
Infernal,	Gnash,	Crush,	Hell,	Gall,
Murder,	Cursed,	Sorcerer,	Christian,	Agreed,
Charge,	Harsh,	Rotten,	Fraught,	Groans.

"Which, if not victory, is yet revenge!"

"Batter their walls down, raze them to the ground."

"Mend, and charge home,  
Or by the fires of heaven, I'll leave the foe,  
And make me wars on you: look to 't: Come on!"

"*Curse on him!*" quoth false Sextus:

*'Will not the villain drown?*

But for this stay, ere close of day

We should have sacked the town!"

*"Horatius at the Bridge,"* MACAULAY.

"Still grew my bosom then,  
Still as a stagnant fen!  
Hateful to me were men,  
The sunlight hateful!"

—"*Skeleton in Armor,*" LONGFELLOW.

"I see it is a trick  
Got up betwixt you and the woman there.  
I must be taught my duty, and by you!  
You knew my word was law, and yet you dared  
To slight it. Well,—for I will take the boy;  
But go you hence, and never see me more."

*"Dora,"* TENNYSON.

## ASPIRATION.

"Angels and ministers of grace defend us!—  
 Be thou a spirit of health, or goblin damn'd,—  
 Bring with thee airs from heaven, or blasts from hell,  
 Be thy intents wicked, or charitable,  
 Thou com'st in such a questionable shape,  
 That I will speak to thee."

"Save me, and hover o'er me with your wings,  
 You heav'nly guards!—what would your gracious figure?"

—"Hamlet," SHAKESPEARE.

"How ill this taper burns! Ha! who comes here?  
 I think it is the weakness of my eyes  
 That shapes this monstrous apparition.  
 It comes upon me:—Art thou any thing?  
 Art thou some god, some angel, or some devil,  
 That mak'st my blood cold, and my hair to stare?—  
 Speak to me what thou art."

—"Julius Cæsar," SHAKESPEARE.

*Lady Macbeth.*—Alack! I am afraid they have awak'd,  
 And 't is not done—the attempt, and not the deed,  
 Confounds us:—Hark!—I laid their daggers ready,  
 He could not miss them.—Had he not resembled  
 My father as he slept I had done't:—My husband!

*Macbeth.*—I have done the deed:—Didst thou not hear a noise?

*Lady M.*—I heard the owl scream, and the crickets cry.

Did not you speak?

*Macbeth.*—When?

*Lady M.*—Now.

*Macbeth.*—As I descended?

*Lady M.*—Ay.

*Macbeth.*—Hark!

Who lies i' th' second chamber?

*Lady M.*—Donalbain.

*Macbeth.*—This is a sorry sight.

*Lady M.*—A foolish thought, to say a sorry sight.

*Macbeth.*—There's one did laugh in his sleep,  
And one cry'd, "murder!" that they did wake each other;  
I stood and heard them: but they did say their prayers,  
And address'd them again to sleep.

—"Macbeth," SHAKESPEARE.

# PECTORAL QUALITY.

138. All emotions that call into play the pectoral quality, sink the voice into the lowest part of the chest, causing it to become the "*voce de petto*" (voice of the chest). Human suffering, whether it be mental or physical, causes the ringing vocality to be buried in deep reverberations of the thoracic cavity, resembling the *groan*, as aspiration resembles the *sigh*. It is mingled with aspiration. The aspirated orotund is often confounded with the pectoral. This quality may be easily recognized in King John's voice in his reply to Prince Henry:

*Prince Henry.*—How fares your majesty?

*King John.*—Poison'd,—ill fare;—dead, forsook, cast off:  
And none of you will bid the winter come,  
To thrust his icy fingers in my maw;  
Nor let my kingdom's rivers take their course  
Through my burn'd bosom; nor entreat the north  
To make his bleak winds kiss my parched lips.

—"King John," SHAKESPEARE.

*Romeo.*—Courage, man; the hurt can not be much.

*Mercutio.*—No, 'tis not so deep as a well, nor so wide as a church door; but 'tis enough, 'twill serve: ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world;—a plague o' both your houses!

—"Romeo and Juliet," SHAKESPEARE.



*Shylock.*—I pray you, give me leave to go from hence;  
I am not well.

“*Merchant of Venice*,” SHAKESPEARE.

#### PHYSICAL EXHAUSTION.

*Adam.*—Dear master, I can go no further: O, I die for food! Here lie I down, and measure out my grave. Farewell, kind master.

“*As You Like It*,” SHAKESPEARE.

#### SICKNESS.

“And wherefore should these good news make me sick?  
I should rejoice now at this happy news;  
And now my sight fails, and my brain is giddy:—  
O me! come near me, now I am much ill.  
I pray you, take me up, and bear me hence  
Into some other chamber; softly, pray.  
Let there be no noise made, my gentle friends;  
Unless some dull and favorable hand  
Will whisper music to my weary spirit.”

“*Henry IV*,” Part II, SHAKESPEARE.

#### FALSETTO QUALITY.

Of this quality, after much investigation, we find little that is at all satisfactory. All systems differ with regard to the causes by which it is produced. We can only repeat, in Rush's language: “The falsetto is a peculiar voice, in the higher degrees of pitch, beginning where the natural voice breaks, or outruns its compass.”

The falsetto *would seem* to be produced by the air being thrown immediately, from the glottis, up into the head,

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and there reverberating; however this may be, the student of elocution requires some practice on the elements, words, and sentences in this quality to enable him to give effect to the child's voice, the old man or woman's, and also to produce a weird effect in the voice, by adding some hollow depth to it, in opening the organs wide, and yet directing the stream of air to the head. The entire compass of the voice should be under the student's control. The falsetto is, however, much overdone in many cases, and requires judgment and taste to regulate it.

## CHAPTER XV.

### *Practice on the Concrete as affected by the Various Forms of Stress and the Tremor.*

139. IT was stated in Chapter IV that under certain modifications of emotion, or intensity in the state of mind, the syllabic concrete and wave lose their plain, equable form, and become affected by a particular concentration of force upon their different parts, or throughout their whole extent.

The next step in the practice of the elementary exercise of the voice should be to obtain a facility in the execution of the concrete under the modification of the various stresses. These have been classified as: Radical, Final, Median, Thorough, Compound, and the Tremor or Intermittent Stress.

In no respect has Dr. Rush's system been so much misunderstood as in relation to radical stress, this having often been interpreted and taught as a function exclusively of violent force.

Forcible explosion is appropriate only to emotional or impassioned speech; the lightest form of radical stress serves simply to give a clear and penetrating character to the syllables of discourse. It would have been easier to have impressed this difference upon the mind, could a term have been invented by which this delicate radical (or root of vocality) could have stood apart from stress. Abruptness was the generic term given it among the different modes of the voice, "because its characteristic explosion is peculiar, and quite distinct from force, with

which, from its admitting degrees of intensity, it might seem to be identical."

The *constant* use of the forcible radical renders speech sharp, and will cause the voice to become hard and metallic. The short, sharp radical is heard only in the burst of anger, the yell of rage, and such emotions as express themselves in abrupt, imperative commands. Although heard in authority, that is more dignified and more deliberate, it is combined with greater volume of sound, which mellows and softens it. Joy, hope, and exultation are rapid in movement, and naturally require this form of stress.

The lighter degrees of radical stress being, then, most called into play, they should be the most exercised, with organs freely opened, and held flexibly. Radical stress is one of the constituent elements that imparts brilliancy to animated and gay styles of composition.

The student has already had elemental studies in radical stress; he should next practice it in the form of the concrete intervals (Chapter VII) on the following tables of mutable, immutable, and indefinite syllables.

Radical stress is best exhibited in the short vowels, when it displays emphatic impressiveness on short quantity; but it is also employed in the mutable and indefinite syllables, yet it always contracts them into shorter quantity.

TABLE OF IMMUTABLE SYLLABLES.

Wicked,	Afflict,	Lot,	Dock,	Bet,	Mop,
Back,	Trap,	Not,	Duck,	Hit,	Fop,
Hack,	Mock,	Got,	Luck,	Hot,	Cat,
Attack,	Buck,	Pot,	Beck,	Cob,	Cub,
Lock,	Rock,	Punish,	Push,	Bob,	Map,
Cab,	Upper,	Tatler,	Pat,	But,	Cutter,
Batter,	Cup,	Sup,	Patter,	Butter,	Rut,
Bitter,	Mutter,	Top,	Tip,	Pack,	Sipping,
Fickle,	Picket,	Pick,	Lick,	Fitter,	Cutting,
Flap,	Dot,	Not,	Dump,	Lump,	Rap.

TABLE OF MUTABLE SYLLABLES.

What,	Ape,	Grasp,	Cape,	Grope,	Gait,
Grape,	Bliss,	Truth,	Scrape,	Get,	Fate,
Push,	Crape,	Base,	Birch,	Drape,	Tract,
Trump,	Not,	Blight,	Barb,	Dot,	Bold,
Mate,	Garb,	Curse,	Wake,	Yet,	Add,
Craft,	Earth,	Gab,	Sharp,	Beset,	Arch,
Knock,	Rub,	March,	Frisk,	Black,	Forth,
Parch,	Brisk,	North,	Starch,	Strip,	Nook,
Rook,	Smart,	Big,	Struck,	Beat,	Hod,
Part,	Brag,	Odd,	Slab,	Blood,	Hate,
Cask,	Bad,	Bid,	Dark,	Dread,	Cart,
Wretch,	Drab,	Carp,	Dart,	Tub,	Cork,
Crack,	Rob,	Mark,	Grun,	Rig,	State,
Dash,	Got,	Dwarf,	Gap,	Mad,	Wharf.

TABLE OF INDEFINITE SYLLABLES.

Stars,	Where,	Home,	Care,	Flows,	Brow,
Strive,	Flowed,	Bare,	Prose,	King,	Dare,
Aim,	Shorn,	Lull,	Aid,	Morn,	Twilled,
Warm,	Barn,	Done,	Low,	Furl,	Wild,
Knell,	Born,	Thee,	Times,	Rare,	Earl,
Firm,	Pure,	Moved,	Wings,	Stern,	Prime,
Loam,	Serve,	Girl,	Lime,	Prone,	Move,
Arm,	More,	Lone,	Roam,	Bone,	Join,
Brave,	Harm,	Balm,	Calm,	Boil,	Growl,
Howl,	Hair,	Reel,	Crane,	Now,	Tune,
Lure,	Joy,	Ream,	Cream,	Rave,	Ray,
Crown,	Nine,	Grown,	Moan,	Rule,	Spoil,
Full,	Vow,	Foil,	Toy,	Groin,	Roll,
Stare,	Call,	Bull,	Row,	Bow,	More.

Radical stress will be exemplified in the sound of the element *a*, in *all*, in the imperative command, *Attend, all!* repeated six times with increasing force and the different intervals.

EXAMPLES IN UNIMPASSIONED RADICAL.

“Within its shade of elm and oak  
The church of Berkley Manor stood;  
There Sunday found the rural folk,  
And some esteemed of gentle blood.”

—BUCHANAN READ.

“It was the time when lilies blow,  
And clouds are highest up in air;  
Lord Ronald brought a lily white doe,  
To give his cousin Lady Clare.”

—TENNYSON.

“She knows but very little, and in little are we one;  
The beauty rare, that more than hid that great defect is gone.  
My parvenu relations now deride my homely wife,  
And pity me that I am tied to such a clod, for life.”

—D. R. LOCKE.

“The angel with great joy received his guests,  
And gave them presents of embroidered vests,  
And velvet mantles with rich ermine lined,  
And rings and jewels of the rarest kind.  
Then he departed with them o’er the sea  
Into the lovely land of Italy,  
Whose loveliness was more resplendent made  
By the mere passing of that cavalcade,  
With plumes and cloaks, and housings, and the stir  
Of jeweled bridle and of golden spur.”

—LONGFELLOW.

The clear radical movement not only imparts clearness and brilliancy to language that is animated in its character, but it gives a penetrating power to the voice that carries it through space, and enables the speaker to put every



syllabic utterance upon the ear of the auditor without any effort upon the part of the latter. This constitutes the great charm of delivery.

#### CLEAR RADICAL MOVEMENT—NATURAL QUALITY.

“And the frost, too, has a melodious ministry. You will hear its crystals shoot in the dead of a clear night, as if the moonbeams were splintering like arrows in the ground; and you listen to it the more earnestly, that it is the going on of one of the most cunning and beautiful of nature’s deep mysteries. I know nothing so wonderful as the shooting of a crystal. God has hidden its principle as yet from the inquisitive eye of the philosopher, and we must be content to gaze on its exquisite beauty, and listen in mute wonder to the noise of its invisible workmanship. It is too fine a knowledge for us. We shall comprehend it when we know how the morning stars sang together.”

—N. P. WILLIS.

#### RADICAL STRESS.—IMPASSIONED RADICAL.

ANGER AND SCORN.—*Explosive Orotund. Rapid Movement.*

“Ho! cravens, do ye fear him?  
Slaves, traitors! have ye flown?  
Ho, cowards! have ye left me  
To meet him here alone!”

—ALBERT G. GREENE.

COMMAND.—*Explosive Orotund. Rapid Movement.*

“Hark! the insulting foeman’s cry—  
They are coming! quick, my falchion!  
Let me front them ere I die.”

—W. H. LYTTLE.

"For Christian shame, put by this barbarous brawl."

"*Othello*," SHAKESPEARE.

"Chieftains, forego!

I hold the first who strikes, my foe.

Madmen, forbear your frantic jar!

What! is the Douglas fallen so far,

His daughter's hand is deemed the spoil

Of such dishonorable broil?"

—"Douglas," SCOTT.

"'Down, down,' cried Mar, 'your lances down!

Bear back both friend and foe!'

. . . . .

"'My banner-man, advance!

'I see,' he cried, 'their column shake,

Now, gallants! for your ladies' sake,

Upon them with the lance!'"

—SCOTT.

# FINAL STRESS.

140. Let the following question be uttered with indignant surprise, and the voice will rapidly traverse the emphatic *I*, and end with a sudden jerk, or forcible fullness at the termination: *Did he dare to say I did it?* This will illustrate the character of the final stress.

The form of this stress is precisely the reverse of the radical, the weight or fullness of the voice being placed at the close of the syllabic impulse, where it leaves off as suddenly or abruptly as the radical begins. Final stress requires more time for its execution than the radical, as the voice must traverse some perceptible extent of interval before performing this reversed abruptness. It can not, therefore, be executed on short tonics or immutable syllables. "Final stress may be heard in the speech of

the natives of Ireland, many of whom apply it to simple rise and fall, or wave, on all the principal words of a sentence." It produces that Irish jerk, effective only in the brogue.

The character of final stress is best illustrated by the sound produced in the natural sneeze or hiccough, thus: yux. It has also been well likened to the sound which seems to be forced from the organs of the workman when he brings down his sledge hammer with a heavy blow,—a sort of forcible "grunt," beginning lightly, progressing rapidly, and ending with a bang or sudden accumulation of force at the close.

This stress is practicable on all of the intervals of intonation, rising or falling, and on all the waves, in the latter always quickening their movements, and impressing the final constituents. It may be given (and is so employed in its various uses), in the expression of emotion and passion, with every *degree* of enforcement, from a moderate energy which simply defines the close of a syllable with the weight of a strong, firm pressure, to the vivid force which marks it as with a sudden and powerful blow.

It is most effectively exhibited on those mutable and indefinite syllables ending with an abrupt atonic or subtonic sound, the latter contributing to the abrupt ending of the sound which characterizes this stress. Thus let the syllable *hak* be begun smoothly, pass lightly into the vocality, and ended with force, and there will be a sudden termination of the sound as it is thrown, as it were, against the atonic *k*, producing this peculiar suddenness of effect at the close of a syllable. The same effect, however, may be produced by properly disciplined organs on any combination of elements not immutable, or any single element not atonic, as in the instance first given of the stress on *I*.

141. Great care must be observed in the exaggerations of this function for forcible elementary practice, especially

on the diphthongal or long tonics, not to allow the voice to perform a double impulse, as it were, giving to the stressed part of the sound the effect of the beginning of a new concrete.

The sound should begin with a clear, but light opening, traverse the concrete with a swift and unbroken directness, and fall, at the close, like a heavy weight.

An intelligent exercise of this stress upon the elements and syllables will insure a realization of its generic character as an impatient, angry, and determined enforcement of the interrogative; and also of the positive character of the rising or falling concrete intervals, in the expression of determined purpose, earnest resolve, stern rebuke, contempt, astonishment, sullenness, and stubborn passion; it is heard, also, in peevishness and impatience, and sometimes in grief.

On the intervals and waves of the semitone, final stress produces the effect of sobbing. The preceding tables of mutable and indefinite syllables, and their extension on the concrete should be carefully practiced, with every degree of force, until the organs become accustomed to its ready execution, and the ear familiar with its effect.

Final stress will express impatience and displeasure on the element and word in the following: "*I said all, not one or two.*"

## EXAMPLES FOR PRACTICE ON FINAL STRESS.

### STERN REBUKE.

"*'In faith,'* cried Francis, *'rightly done!'* and he rose from where he sat;

*'No love,'* quoth he, *'but vanity, sets love a task like that.'*"

—"Translation," LEIGH HUNT.

*Yield, madman, yield! thy horse is down,  
Thou hast nor lance nor shield;  
Fly!—I will grant thee time.' 'This flag  
Can neither fly nor yield!'"*

—"Count Candespina's Standard," BOKER.

"Lord cardinal,  
To you I speak."  
"Your pleasure, madam?"

. . . . .  
"The queen is obstinate,  
Stubborn to justice, apt to accuse it, and  
Disdainful to be tried by it; 'tis not well.  
She's going away."

. . . . .  
"I will not tarry; no, nor ever more,  
Upon this business my appearance make  
In any of their courts."

—Extracts from "*Henry VIII.*," SHAKESPEARE.

#### IMPATIENT EXCLAMATION.

"Ye gods, ye gods! Must I endure all this?"

—"Julius Cæsar," SHAKESPEARE

"O that I had him,  
With six Aufidiuses, or more, his tribe,  
To use my lawful sword!"

—"Coriolanus," SHAKESPEARE.

#### DETERMINED PURPOSE.

"On such occasions, I will place myself on the extreme boundary of my right, and bid defiance to the arm that would push me from it."

\* —WEBSTER.

"Hear me yet, good Shylock."

. . . . .

"I'll have my bond; speak not against my bond:  
I have sworn an oath that I will have my bond."

. . . . .

"I pray thee, hear me speak."

"I'll have my bond; I will not hear thee speak:  
I'll have my bond, and therefore speak no more."

. . . . .

"Follow not:

I'll have no speaking; I will have my bond."

—Extracts from "*Merchant of Venice*," SHAKESPEARE.

## MEDIAN STRESS.

142. Median stress is an enforcement of the middle portion of the concrete. The sound beginning with a moderate degree of force, increases gradually in volume and strength to a swelling fullness, and then diminishes again gradually, and terminates with an equable vanish. Thus, in the sentence, "*I am the resurrection and the life*," the dignified grandeur of the utterance will produce this movement on the syllable *I*.

The character of the median stress may be illustrated by the gradual increase and diminution of force and fullness of sound in the yawn. This form of force can only be employed on syllables of indefinite quantity, as its peculiar construction implies extension of time; and as the latter generally continues the voice into the wave, the median stress or swell is most frequently and effectively employed on this form of intonation. In this case, the culmination of force and fullness is applied at the juncture of the two constituents.



Take the word *Hail!* as an adoring salutation, and this form of stress may be exhibited on the wave of the second, third, or fifth, according to the degree of directive energy in the feeling, swelling to its greatest fullness at the point of flexure or bending of the wave.

The median stress may also be applied to the rising and falling intervals of the fifth and octave, but it is not practicable on those of lesser extent, except when they are duplicated in the form of the wave.

Median stress we will find to be that form of expressive force used to distinguish syllables in language of a highly dignified, elevated, or exalted character, and is employed in all degrees of enforcement, from the most delicate fullness of sound, to a firm, strong swelling energy.

An excellent exercise to begin with, in seeking to acquire a command over the median stress, is to practice the simple function of yawning on the syllable *ah*, giving as much vocality as possible to the sound, and extending and swelling to its fullest extent.

The stress should next be practiced on the long tonic elements and indefinite syllables, in conjunction with the less extended waves, at first, and in its gentlest form of swell;—then with the wider waves and intervals in all its gradations of enforcement.

In each case, let the sound be clearly opened with that delicate organic action which constitutes the *lightest* form of the radical stress, (otherwise it will lack clear quality and definite character,) and gradually and firmly swelled to a full volume, and then as gradually diminished. The swelling sound must never be continued for an instant on a level line of pitch, or it will lose its character as a speech note, and become a singing drawl,—which is neither speech nor song. This faulty effect is often the result of attempting to draw the sounds out to too great an extent before the organs have become habituated by

gradual practice to extend it equably and firmly in the gradual swell.

The Median is heard in the element of the word *all*, in reverence and adoration; *e. g.*, "*Join all ye creatures in his praise.*"

EXAMPLES OF MEDIAN STRESS.

"The meanest flower that blows, can give  
Thoughts that do often lie too deep for tears."

—WORDSWORTH.

"These are Thy glorious works, Parent of Good,  
Almighty! Thine this universal frame  
Thus wondrous fair,—Thyself how wondrous then!  
Unspeakable! who sitt'st above these heavens,  
To us invisible, or dimly seen  
'Midst these thy lowest works!"

—"*Morning Hymn in Paradise*," MILTON.

"Thou glorious mirror! where the Almighty's form  
Glasses itself in tempests."

. . . . .

"And I have lov'd thee, Ocean! and my joy  
Of youthful sports was on thy breast to be  
Borne, like thy bubbles, onward;—from a boy  
I wanton'd with thy breakers,—they to me  
Were a delight."

—BYRON.

"And this is in the night:—Most glorious night!  
Thou wert not sent for slumber! let me be  
A sharer in thy fierce and far delight,—  
A portion of the tempest and of thee!  
How the lit lake shines,—a phosphoric sea,  
And the big rain comes dancing to the earth!"

—BYRON.

"What a piece of work is a man! How noble in reason! how infinite in faculties! in form and moving, how express and admirable! In action, how like an angel! in apprehension, how like a god!"

—"Hamlet," SHAKESPEARE.

"The voice of the Lord is upon the waters: the God of glory thundereth; the Lord is upon many waters. The voice of the Lord is powerful; the voice of the Lord is full of majesty. The voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon."

—*The Bible.*

#### REGRET.

"My heart laments that virtue cannot live,  
Out of the teeth of emulation."

—"Julius Caesar," SHAKESPEARE.

#### THOROUGH STRESS IN EXPRESSION.

**143.** Thorough stress carries the force and fullness of the radical throughout the entire concrete or wave, giving it a heavy or blunt effect. Let the sentence, "*I care not for your threats!*" be uttered in a rudely defiant manner, and the emphatic *I* will illustrate this form of force.

Thorough stress has no light degrees, being always a sign of boldness and energy. On the short tonics, or on immutable syllables, this form of stress is scarcely to be distinguished from the radical, but on elements or syllables of quantity its peculiarly blunt effect is most noticeable.

This stress requires practice on the tables of mutable and indefinite syllables through the intervals and waves. Thorough stress is heard in the following language of defiance on the word *all*, again employed to express another emotion: "*Come one, come all!*" The same syllable may be given five or six times, with different degrees of force and interval.

EXERCISES IN THOROUGH STRESS.

“‘She’s cursed,’ said the skipper; ‘speak her fair:  
I’m scary always to see her shake  
Her wicked head, with its wild gray hair,  
And nose like a hawk, and eyes like a snake.’”

—WHITTIER.

“‘What on airth is he up to, hey?’  
‘Don’o—ther’s suthin or other to pay,  
Ur he would n’t a’ stayed to hum to-day.’  
Says Burke, ‘His toothache’s all’n his eye!  
He never’d miss a Fo’th-o-July,  
Ef he hed n’t got some machine to try.’”

—J. T. TROWBRIDGE.

“We drink the downfall  
Of an accursed land!”

. . . . .

“The night is growing darker,—  
Ere one more day is flown,  
Bregenz, our foeman’s stronghold,  
Bregenz shall be our own!”

—ADELAIDE PROCTER.

COMPOUND STRESS.

144. Compound stress combines the forcible forms of the radical and vanishing stresses on one syllabic concrete or wave. Requiring, therefore, both time and space for its execution, it is employed only on indefinite syllables, through the wider intervals and waves, powerfully marking their extremes. It is the most intensified form of distinction that can be applied to the concrete, and marks the most powerful forms of emphasis; it can only be produced by the speaker placing himself in sympathy with the

emotion of which it is the exponent; it is generally accompanied by aspiration. Intense surprise, contempt, and withering scorn naturally demand this stress.

Practice upon table of indefinite syllables in the concrete intervals and waves. Expression again employs the syllable *all* to apply this stress to the emphatic words of the astonished interrogative: "*What all, did they all fail?*" Repeat the element, and then the word *all*, five or six times, with steadily increasing force, and the student's ear can not fail to tutor him in the future application of the stress.

Compound stress is exemplified in the violent and excited interrogation of Brutus to Cassius:

"Must *I* give way to your rash cholor?  
Must *I* be frightened when a madman stares?"

Again, in Cassius' words: "*I an itching palm?*" "*Chastisement!*" It is heard in withering scorn, as in Lady Constance's speech to Austria:

"Thou wear a lion's hide! doff it for shame,  
And hang a calf's skin on those recreant limbs."

#### THE LOUD CONCRETE.

145. The loud concrete is simply the ordinary radical and vanish magnified throughout by force. It is the natural element of expression in all stirring, rousing, energized utterance. Exultation, confidence, courage, and exhortation, unaccompanied by anger, receive from this form of stress, on the rising and falling wider intervals and waves, a lively, piercing energy that gives great brilliancy to each. It is a question whether it may not be called the *full radical stress* that is not, in the slightest degree, tinctured with any malignant passion or emotion.

EXERCISES IN LOUD CONCRETE.

“Just our rapture to enhance,  
Let the English rake the bay,  
Gnash their teeth and glare askance  
As they cannonade away!  
'Neath rampired Solidor pleasant riding on the Rance.”

—“*Herve Riel*,” BROWNING.

“The sanguine sunrise, with his meteor eyes,  
And his burning plumes outspread,  
Leaps on the back of my sailing rack,  
When the morning star shines dead;  
As, on the jag of a mountain crag,  
Which an earthquake rocks and swings,  
An eagle, alit, one moment may sit  
In the light of its golden wings.”

—“*The Cloud*,” SHELLEY.

“Flag of the free heart's hope and home!  
By angel hands to valor given;  
Thy stars have lit the welkin dome,  
And all thy hues were born in heaven.”

—“*American Flag*,” DRAKE.

“The waves were white, and red the morn,  
In the noisy hour when I was born;  
And the whale it whistled, the porpoise rolled,  
And the dolphins bared their backs of gold;  
And never was heard such an outcry wild  
As welcomed to life the ocean child!”

—“*The Sea*,” BARRY CORNWALL.

TREMOR OR INTERMITTENT STRESS.

146. A skillful execution of the concrete or syllabic movement, as affected by the tremor, should be the student's next acquisition in vocal training.



Let the words, "*O my soul's joy!*" be uttered with joyous exultation, and the voice will have the effect of trembling on the elements *o* and *oi*. This effect is what has been described as the tremor of speech. (See ¶ 27.) It is in reality a form of intonation, but it is also sometimes termed the intermittent stress, owing to the fact that the abrupt function of the voice is the principle underlying the tremulous intonation; that is to say, the tremor is effected by the same organic act as that producing the radical stress, repeated in rapid succession. These brief impulses are in reality minute and rapid concretes, and are called tittles, and the minute discrete interval between them a tittlelar skip. Owing to the rapidity of the vocal transit through the tittles, and their close succession in the tremor, the latter is scarcely appreciable to the ear as a matter of measurable interval, either in the concrete form or discrete succession of its tittles.

The creation of the successive abrupt impulses should be the chief object of the present exercise, to obtain an artistic execution of this function. This may be done by first imitating the natural function of laughter and crying, on any of the tonic elements, or merely the expression of mirthfulness or deep grief, in which the voice is said to shake or tremble. The tittlelar impulses may be produced on a level line of pitch, or they may be carried in rapid succession through all the intervals of the scale, rising and falling, and in connection with the several stresses. It will require much practice to obtain this result. The objects to be considered are:

- (1) To make the separate tittles as distinct as possible.
- (2) To make them follow each other with ease and rapidity.
- (3) To accent each well.
- (4) To make them as numerous as possible during the proper pronunciation of the element as syllables, on which they are placed.

After practicing them on the elements, they should be given on the words of the table of indefinite syllables, taking care that each element sustains a due portion of the tremulous movement. The tremor serves to intensify all the other vocal elements with which it is combined.

In practicing the tremor in laughing exercises, the voice passes through a tone in its tittlelar movement, while in the weeping utterance the minute tittles are semitonic. The tremulous movement is the natural expression of old age that is attended with physical weakness and exhaustion, sickness, fatigue, grief, joy, and love.

The semitonic tremor is heard in the following, where we apply this movement to the word *all*, although the other words, or accented syllables, of the entire quotation, would be given with the tremor and semitone:

“Oh! I have lost you all!  
Parents, and home, and friends.”

In the application of all the forms of stress to the word *all*, the student is to recognize the coloring of expression given to words by this most expressive agency.

#### EXAMPLES OF SEMITONIC TREMOR.

“O, I could weep  
My spirit from mine eyes!”  
—“*Julius Cæsar*,” SHAKESPEARE.

“‘When my father comes hame frae the pleugh,’ she said,  
‘Oh! please then waken me.’”  
—“*Relief of Lucknow*,” ROBT. LOWELL.

“O come in life, or come in death!  
O lost! my love, Elizabeth!”  
—“*High Tide*,” JEAN INGELow.

“‘Angel,’ said he sadly, ‘I am old;  
 Earthly hope no longer hath a morrow;  
 Yet, why I sit here thou shalt be told.’  
 Then his eye betrayed a pearl of sorrow;  
 Down it rolled!  
 ‘Angel,’ said he sadly, ‘I am old.’”

—“*Old*,” RALPH HOYT.

SUBDUED GRIEF.—*Expulsive Orotund. Semitonic Tremor.*  
*Subdued Force.*

“How far, how very far it seemed,  
 To where that starry taper gleamed,  
 Placed by her grandchild on the sill  
 Of the cottage window on the hill!  
 Many a parent heart before,  
 Laden till it could bear no more,  
 Has seen a heavenward light that smiled,  
 And knew it placed there by a child;—  
 A long-gone child, whose anxious face  
 Gazed toward them down the deeps of space,  
 Longing for the loved to come  
 To the quiet of that home.”

“*Brushwood*,” READ.

The expression of love in its more passionate forms becomes slightly semitonic and tremulous, thus:

“I said to the rose, ‘The brief night goes  
 In babble, and revel, and wine,—  
 O young lord-lover, what sighs are those,  
 For one that will never be thine!  
 But mine, but mine,’ so I sware to the rose,  
 ‘For ever and ever mine!’”

“*Maud*,” TENNYSON.

“Sweet, good night!

This bud of love, by summer’s ripening breath,  
May prove a beauteous flower when next we meet:  
Good night! good night!—as sweet repose and rest  
Come to thy heart, as that within my breast!”

—“*Romeo and Juliet*,” SHAKESPEARE.

EXAMPLES OF THE TREMOR.

JOY.—*Hysterical Tremor. Orotund Quality. High Pitch.*

“‘God bless the bonny Hielanders;  
We’re saved! we’re saved!’ she cried.”

—“*Relief of Lucknow*,” ROBT. LOWELL.

“Love framed with Mirth a gay fantastic round:  
(Loose were her tresses seen, her zone unbound;)  
And he amidst his frolic play,—  
As if he would the charming air repay,—  
Shook thousand odors from his dewy wings.”

—“*Ode to the Passions*,” COLLINS.

“Come rest on my bosom, if there ye can sleep;  
I canna speak to ye: I only can weep.”

. . . . .

“You’ve crossed the wild river, you’ve risked all for me,  
And I’ll part frae ye never, dear Charlie Machree!”

—“*Charlie Machree*,” WM. J. HOPPIN.

## CHAPTER XVI.

### *General Outline in Theory of the Natural Relationships between the Mind and the Voice.*

147. THE different states of the mind are variously designated as ideas, perceptions, thoughts, sentiments, emotions, feelings, and passions. All of these mental conditions designated by the terms just enumerated may be referred to the three generic divisions: thought, a plain and quiet state of mind; passion, a state of strong excitement; and sentiment, or interthought, an earnest state between these extremes.

The state of simple thought, or, as it will be called, the *thoughtive* state of mind, is a "simple perception of things, their action or other relationship, with no reference to the exciting interests of human life." Language indicative of this passionless or quiet state, is commonly designated as narrative, declarative, descriptive, unimpassioned, plain matter of fact, all of which will be comprehended in the present treatment under the terms *thoughtive* or plain *narrative* language.

148. The second, or intermediate generic mental condition, "has that relation to human life which excites moderately self-interesting reflections in the mind," and embraces dignity, pathos, awe, serious admiration, reverence, and other states congenial in character and degree with these. This condition of the mind, with its corresponding vocal expression, is called the *interthoughtive*, *admirative*, or *reverentive*. The terms in common use, signifying

states of mind synonymous with these, are the dignified, the gravely pathetic, the respectful, the supplicative, and the penitential.

149. The third condition "has a more immediate and vivid reference or relation to human life, its reflective interests and actions throughout the impressive forms, degrees, and varieties of passion." This state of mind, and the language which denotes it, are called the *passionative*.

For terms in common use, synonymous with or representing varieties of the passionative division, we have the impassioned, expressive, the earnestly interrogative, exclamatory, derisive, contemptuous, and others indicating excitement or vehemence, together with the numerous terms for the passions, see Aaron Hill, in the author's "*Plea for Spoken Language*." Corresponding to the distinction between these states of the mind, are the vocal means for declaring them; or, as we shall employ the term, their vocal signs.

150. Although each one of the five properties of the voice, known as quality, force, time, pitch, and abruptness, has been described and considered separately, through the necessities of an analytic elementary study, they are necessarily co-existent with each other in some form, variety, or degree of each, in every individual utterance of the voice. Thus, in their sum of effects, as variously combined, they produce what is called the vocal sign of the state of mind denoted by that utterance.

The vocal signs of simple thought, or the thoughtful signs, are, in pitch, the interval of a second, and the shorter wave of this interval; in force, a moderate degree; in quality, the natural; in time quantities, neither very short nor much extended; in abruptness, the light degree requisite for clear articulation.

All of the other intervals of pitch and waves, in contrast with the plain character of the second, are more



striking, the octave being the most so. All degrees of force greater or less than the moderate become more impressive; all qualities except the natural are more expressive; while very short or very long quantities are more impressive than the moderate.

The more vivid constituents of the voice color language with sentiment, passion, or expression; the more striking they are, the higher the coloring or the more strongly expressive of an excited mental condition.

Expression in elocution is, then, the coloring of language by the various vocal signs of sentiment or passion. As an illustration: let the word *no*, as a reply to a question, be given as a downward concrete second, in natural quality, short quantity, and moderate force, and it will indicate an unexcited mental condition. Repeat the question in such a manner as to create in the mind of the person addressed a feeling of indignant rebuke, and the *no* of his reply will be given with a wider downward interval, fuller quality, increased force, and more deliberate quantity, denoting a variety of the interthoughtive state of mind.

**151.** Each state of mind may be continued, and with its vocal sign or signs extended into the current of discourse; thus will be formed a current vocal style or manner, either thoughtive, interthoughtive or passionate.

Drift is the term employed to designate this continuation of any one state and its corresponding sign or signs, through the current of discourse. Thus, there may be a thoughtive drift, and an expressive drift, either of sentiment or passion.

It is a difficult matter to draw a strict line of separation between the mental states of thought and passion, and between the signs which generally represent them. These must, from the peculiar constitution of the human mind, and its ever-varying conditions, from perfect tranquillity to every degree of excitement, closely approach each other,

and constantly intermingle. But, though the mental and vocal distinctions between each are so slight, at what may be called their points of convergence, as to be scarcely distinguishable; at their wider points of divergence, the difference is marked and unmistakable.

It must not be supposed that the several drifts of thought, interthought, and passion, with their respective signs, are used separately, and kept distinct from each other in such a way that the ear might become familiar with the peculiar vocal character of each.

Were this the case, the vocal characteristics of the several drifts would be so distinctly marked as to render the task of analysis a matter of comparative ease. On the contrary, "the course of a drift is seldom strictly continuous with itself, its continuity being occasionally and variously interrupted by other drifts, or by other individual states of mind with their vocal signs."

In the latter case, however, the general style or drift of any portion of discourse will take its vocal character or coloring, so to speak, from the character of the constituents of either of the three divisions which *predominate*, either as to frequency of recurrence or impressiveness of effect.

We may have a thoughtful, interthoughtive, or passionative drift extending through a clause, a member, or a whole sentence; but seldom is a half page, and never a chapter to be found exclusively in one style.

**152.** The thoughtful drift or current of language is the most frequent form, variously interrupted by individual signs of the other two states, for occasional purposes of impressive emphasis, or by drifts of those signs.

Many of the expressive vocal elements may be so frequently employed as to produce a current style or drift of utterance, but a few are of so striking or vivid a character, and mark such exceptional and intensified states of the

mind that they are seldom of more than occasional occurrence, or if continued, never longer than to form what may be called a *partial drift*, a continuance simply to the extent of a brief phrase or clause.

153. The vocal signs in language are accompanied by words or verbal signs of the thought, sentiment, or passion to be uttered, excepting in the inarticulate utterances of extreme emotion or passion expressed in screams, groans, sighs, etc.\*

The same verbal signs may, however, indicate a variety of mental conditions, according to the vocal signs by which they are accompanied. Of this we have had an example in the case of the word *no*.

In the study of written language for the purposes of art in elocution, it is of course from the verbal forms and the varied relationships and connections of ideas they represent, that the states of the mind indicated by such language are to be determined, and thence the vocal sign or signs appropriate to accompany its verbal constituents, individual or consecutive, through its currents and intercurrents of thought and passion. This implies, therefore, as a primary requisite on the part of the student, a thorough analysis of the language to be read, comprehending not only a minute examination of sentences as composed of their constituent clauses, phrases, and words in order to develop their relations in sense, but also a close study of the context, to discover the sentiment or passion contained in the language, and their modifications.

154. In all language, some words will be distinguished above or from others with which they are associated, by virtue of the peculiar or relative importance they bear to the thought or passion to be denoted. This distinction

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\* See author's "*Plea for Spoken Language*."

constitutes *emphasis*, and it is always effected by some form, degree or variety of pitch, force, time, etc.; in other words, by some particular vocal sign of thought, sentiment or passion.

The analysis here employed, which distinguishes the momentary state of mind and its individual sign, is the only basis for acquiring an accurate knowledge of the vocal means producing different emphasis. When the student has mastered all of the constituents of thought and expression through the detailed study and practice of each in its order, skillful and artistic reading will be attained by allowing the discriminating and practical knowledge thus acquired to regulate and direct the natural impulses to feel the subject and then express it.

I here introduce Rush's analysis of the "*Hamlet*" speech:

"I will illustrate this subject of mental and vocal drift by a familiar example. Let the reader give an important direction to a servant. He will perceive in himself, an earnest and moderately imperative state of mind, the drift or current of which is not to be broken, except by explanation, or by a passing reflection. The vocal drift of this Direction is diatonic, with the downward third or fifth, on the accented syllables, according to the earnestness of the case. Under this vocal sign the direction will accord with the state of mind. We will apply this principle of the according mental and vocal drift, to the scene of Hamlet with the Player.

"Hamlet's part has three purposes: Direction; and as Shakespeare could not or never would write without them, Comment and Reflection. The first is here distinguished by italics; the Comment by curved, and the Reflection by angular brackets. The purpose of the inclusive interlinear braces will be stated presently.

"HAMLET.—*Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue:* (but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines.) *Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it*

*smoothness.* [O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who for the most part, are capable of nothing but inexplicable dumb shows and noise; I would have such a fellow whipped, for o'erdoing Termagant; it out-herods Herod:] *Pray you avoid it. Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of Nature; (for any thing so overdone is from the purpose of playing, whose end, both at the first, and now, was and is, to hold as it were, the mirror up to Nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure.) Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of which one, must in your allowance, o'erweigh a whole theatre of others.* [O, there be players, that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of Nature's journeymen had made them, and not made them well, they imitated humanity so abominably.]

PLAYER.—I hope we have reformed that indifferently with us.

HAMLET.—*O, reform it altogether, and let those that play your clowns, speak no more than is set down for them: (for there be of them, that will themselves laugh, to set on some quantity of barren spectators to laugh too; though in the meantime, some necessary question of the play be then to be considered; that's villainous; and shows a most pitiful ambition in the fool that uses it.) Go make you ready.*

“The mental and the vocal Drift for the Directive part of this Advice, was described under the preceding example of a strict order to a servant. The Comment being something explanatory, or illustrative, or questionable, and employing a different state of mind, is to be uttered with a less positive intonation. The Reflective portion, embracing the mental condition of disapprobation, or derision, or contempt, should receive the more forcible expression of earnestness, and sneer. And both the Comment and Reflection



are to be given with a variety of upward and downward intervals, and waves, as the knowledge and the taste of the speaker, grounded on the philosophy of the voice, may direct.

“To illustrate some of our principles of stress and intonation, I have merely marked with the common accentual symbol what appear to be emphatic words; but have not time to assign causes for the choice. At six places, I have included under interlinear braces certain words, to be carried beyond their appointed and still preserved pauses, on the phrase of the monotone. The purpose of this monotone is to unite upon the ear, the act with its cause or purpose; as in the first case, the *tearing to rags*, is to *split* the ears of the groundlings; in the second, the cause of the *whipping*, is the *o'erdoing* of Termagant; in the third, fourth, and fifth, the purpose of playing, is severally to *hold the mirror* up to nature; to show virtue her own feature, scorn her own *image*, and the *body of the time*, his form and pressure. In the sixth, the idle laugh is, to *set on* idle spectators to laugh too. In this reading, it is the monotone bridging as it were the pauses, with its level reach of voice, that assists materially in connecting the cause and purpose with their object. There is an example of the emphatic tie on the words *players*, *play*, *praise*, *that*, and *have*, with a moderate flight, and abatement on intermediate clauses. The design of this grouping is to connect, by vocal means, five words separated in the construction; thereby to bring to the foreground of perception the player, his habit of bombastic action, and his unmerited praise. If in this instance, *who* were substituted for *that*, the chain of the emphatic tie would be stronger and brighter, from the greater stress practicable on its tonic element and indefinite quantity. The tie is also to be applied to *judicious*, and *which one*; to *o'erstep*, and *so*; to *end* and *hold* and *mirror*. I would set a feeble cadence on *groundlings*; and a rising third on the *laugh*, that follows *unskillful*; a falling third on *grieve*; and a falling fifth on *well*, after *made them*. •

“On the subject of mental drift, I would ask the reader if he does not know when he is angry, or pleased, or sorrowful, astonished, or inquisitive? For these are current states of mental drift, which, if bad example has not confused or destroyed the original connection between the mind and the voice, will enable him to speak properly, under a general rule of Educated Nature, that Shakespeare here alludes to, but did not turn aside to explain.”



## CHAPTER XVII.

### *The Diatonic Melody of Speech.*

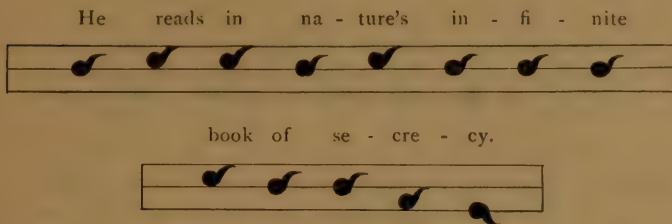
155. ALTHOUGH it is in the nature of narrative or thoughtive utterance that the concrete and discrete syllabic progression of the voice, through pitch, shall both be confined to the inexpressive interval of the tone or second, still this simplest form of utterance is not necessarily monotonous or tiresome in its effect. It may, on the contrary, be constantly varied by changes in the radical pitch of the consecutive syllables. This variation constitutes Melody.

The proper diatonic melody of speech may, then, be defined as a succession of concrete impulses on the interval of a second, so varied in radical pitch as to produce an agreeable impression upon the ear.

To realize that such variation exists in the natural voice, and is not an invented or *mechanical* form of utterance, make the following simple experiment: slowly repeat the sentence, *A boy caught a large fish in a small stream*, with a rising concrete second on each syllable, and with the radical of each concrete on the same degree of the scale.

The sentence thus read will produce that disagreeable and unnatural monotony of effect so often heard in young readers. Repeat the same sentence in a natural and colloquial manner, and the ear will readily perceive that there are changes in the radical successions, produced by that instinctive necessity of the voice for some variation in its consecutive utterances.

The following sentence furnishes an example of the progression through pitch of the syllables of the natural Diatonic Melody:



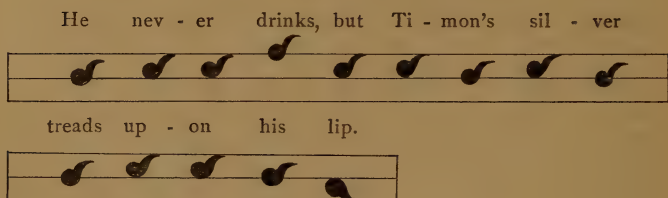
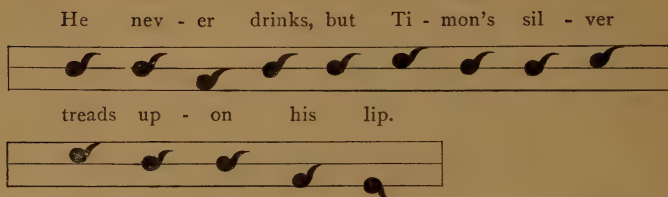
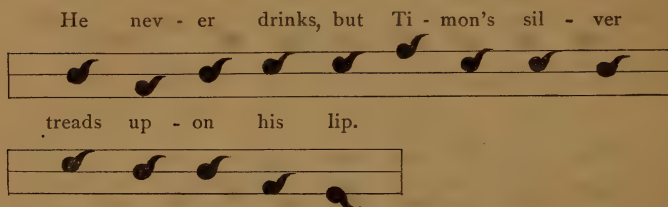
**156.** The successions of syllabic concretes forming the melody of a sentence constitute in their sum *the current melody* and *the melody of the cadence*.

The current melody embraces the varied successions of all the concretes of a sentence, except those of the last two or three syllables. The melodic successions of the latter constitute the melody of the cadence or close. This part of a melody marks the periods of discourse, and for the purpose of denoting conclusion more or less complete, at its different parts, requires a certain order in the succession of its constituents.

The syllables of the current melody have, however, no fixed order of succession as to radical pitch. Following the conditions of the diatonic melody with regard to extent of interval employed, concrete and discrete, the same words may be given with a variety of succession in the radicals of their syllables, and still preserve the natural character of the simple melody of plain narrative or thoughtful utterance.

That the syllabic successions may be agreeable to the ear, however, there must not be a too frequent repetition of the same radical pitch, or its alternate rise and fall, or, in fact, of any continued course of too noticeable a regu-

larity. The following examples will illustrate how the syllabic successions of the current melody may be varied in radical pitch and still retain the vocal character of plain narrative language.



The melodies, thus varied in the course of this short sentence, are all of them equally appropriate, and equally well adapted to the utterance of the thought. Still other varieties of discrete intonation could be given to accompany the words by which the melody of the same sentence might be still farther varied, but these are sufficient for the purposes of illustration. But, however varied the succes-

sive syllabic concretes may be as to radical pitch, their melodic successions are all comprehended within a limited number of definite groups, known as the *phrases of melody*.

That quar - ter most the skill - ful Greeks an - noy,

Monotone.      Falling Ditone.      Rising Tritone.      Rising Ditone.

Where yon wild fig - trees join the walls of Troy.

Falling Tritone.      Alternation.      Triad of the Cadence.

**157.** A succession of two or more syllables, having the same radical pitch, constitute the phrase of the monotone. The *monotone* may be illustrated by uttering the elements *a, e, i, o*, the radical of each beginning on the same line of pitch.

The rising ditone includes two successive syllables, the radical of the second sound rising a single tone or second above the first. An example of this melodic movement of the voice may be afforded on the two syllables of the word *evening*, in the plain statement, without emphasis, contained in the following sentence: "*In the evening, the sun sets.*"

A falling ditone consists also of two syllabic concretes, of which the second falls in radical pitch a degree or tone below the first. An illustration of this melodic effect, just the reverse of the preceding, may be found on the word *morning*, of the subjoined sentence: "*The evening and the morning were the first day.*"

The rising tritone consists of a succession of three syllabic concretes, in which the second rises in radical pitch a tone above the first, and the third a tone above the second. This movement of the voice will be exemplified in the

words *in our sleep*, in the simple utterance of the following sentence: "*We know that, in our sleep, we dream.*"

The falling tritone is a melodic succession of three syllabic concretes exactly the reverse of the preceding, the radical pitch of the second falling a tone below that of the first, and that of the third a tone below the second. A change in the above sentence would give the falling tritone on the words *that we dream*: "*We know **that we dream** in our sleep.*"

The alternate phrase of melody is formed by a succession of four or more syllables, of which the concretes rise and fall alternately in their radical pitch. It is in reality but a consecutive representation of the rising or falling ditone, but as it often occurs in melody, it is classed as a separate phrase. The first line of the following couplet may illustrate a long phrase of alternation:

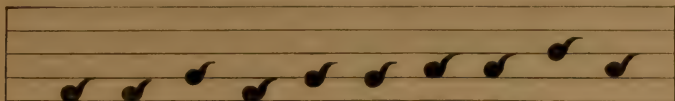
*"So loud and clear it seemed the ear  
Of dusty death must wake and hear."*

The rest of the sentence could be given with the same movement, but if continued too long it would violate our law of variety in melody.

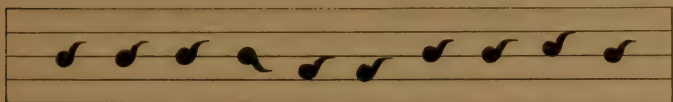
The triad of the cadence consists of three syllables descending by proximate degrees; the radical pitch of each one falls one tone below the preceding, the last constituent, being a downward concrete, produces the effect of a close; it is this last movement that marks the difference between this form of cadence and the falling tritone, whose rising concretes express continuity.

The phrases of the diatonic melody are carried upward and downward relatively to a given pitch, consequently they should be practiced in the five ranges of pitch: middle, high, highest, low, lowest. We have the following notation to illustrate the course of a long sentence through nine of these degrees:

If thou dost slan - der her and tor - ture me,



Ne - ver pray more: a - ban - don all re - morse;



On hor - ror's head hor - rors ac - cu - mu - late;



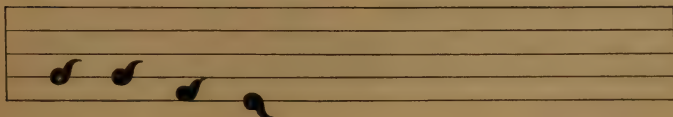
Do deeds to make Hea - ven weep, all earth a - mazed:



For no - thing canst thou to dam - na - tion add,



Great - er than that.





158. It should be distinctly understood that the notation of the passage here given is only to illustrate the manner in which the voice, in plain narrative utterance, may traverse the scale, and not as an example of expressive elocution. This is true of all the notations; they do not represent *the* way in which the language *must* be given, but *a* way in which it *may* be given.

Were the present language notated to denote expressive character, other forms of both the radical and concrete pitch would be necessary in the notation. The preceding examples illustrate how the plain melody of the second may be still farther varied to gratify the ear without employing any wider intervals than the tone.

The beauty of melody, therefore, not only consists in skillfully varying the order of the phrases as they move onward, but also in correctly managing their rise and fall through the whole compass of the voice. A melody that would be made to pass through any succession of phrases directly ascending one above the other, and then falling in the same formal manner, would give no grace to language, and a series of such melodies would constitute the most disagreeable form of oratorical monotony. But if the di-tones of the melody are varied in their progress, and interspersed with rising and falling tritones, with occasional monotones of several constituents, they may be carried through the entire compass, and, in return, through any varied course of rise and fall, with a most agreeable result.

An ascent or descent through more than three radicals should always be avoided. The melody so constructed is an aggregate of the simplest functions of the radical and vanish, or vocal concrete, in the consecutive utterances of the syllables of language.

159. Both the concrete and discrete scales enter into the melody of speech, the radical and vanish of each syllable representing a strictly concrete progression of voice, and

the passing of the voice from one syllable to the next, a strictly discrete progression.

In the different order of succession in the constituent concretes of the diatonic melody, the interval lying between the close of one syllable and the beginning of the next is not always the same. The concretes of the rising ditone and tritone have apparently no discrete interval between them, but the fullness of the radical, as compared with the feebleness of the preceding vanish, distinctly marks the difference between the two or three successive impulses.

In the monotone, from the termination of one vanish to the radical succeeding there is a discrete second; while between the constituents of the falling ditone and tritone having ascending concretes, there is the interval of two tones, or a third. These differences have, however, but little perceptible effect upon the simple melody, since it is the fullness of the radical which constitutes the melodic effect, and marks the progression of sounds upon the ear.

160. The closing syllables of a sentence constitute the Melody of the Cadence. The cadence occurs at the periods of discourse, and produces a satisfactory, reposeful effect to the ear similar to the conclusion of a tune in song. This conclusion, which is the desired effect of the cadence, is limited to certain forms, and is produced by the downward movements of the voice, consequently descent is the essential of the cadent phrase. The descent may be accomplished in several ways, but in order to produce the true cadencial effect it must be made through the space of three tones on the scale, with at least one (and always the last) syllabic concrete downward. The triad of the cadence fulfills these essential conditions of the cadent melody.

It will be found that these same conditions are variously met in each of the other forms, of which there are five

beside the triad, making six in all. The first is the one just referred to, and is called the *Rising Triad*, from the concretes of its first two syllabic constituents being upward.

Triad of the Cadence.

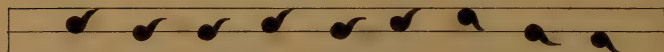
Sweet      is      the      breath      of      morn.



The second form differs from the first only in all of its syllables being executed in *falling concretes*. This is called the full cadence, from the completeness of the conclusion formed by the combined radical and concrete descent.

Full Cadence, or Falling Triad.

The      air      was      fanned      by      un - num - ber'd      plumes.



The third form is executed on but two syllables, the first of which is assigned to a descending concrete interval, equal in extent of concrete pitch to the sum of the first and second constituents of the full cadence. This is called the First Duad form, and is illustrated in the following sentence:

First Duad.

With      tur - ret      crest      and      sleek      en - am - el'd      neck.

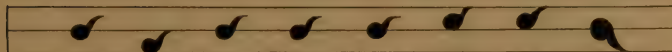


The fourth form is also confined to two syllables, and differs from the first Duad, in the syllable taking one fall-

ing concrete, of the extent of the last two constituents of the falling Triad. This is called the Second Duad.

**Second Duad.**

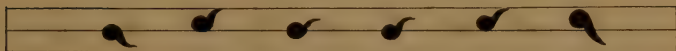
The mean - ing not the name I call.



The fifth form of the cadence is that in which the descent of the voice through the space of three tones is made on one long syllabic concrete. This is called the Monad form,—and sometimes, on account of its being the least conclusive in its effect, the feeble cadence.

**The Feeble Cadence.**

No, by the rood not so.



There is still another, or sixth variety, of the cadence. It marks the close of a subject more completely than any of the preceding, and is effected by the radical descent of a third, on some syllable of the current melody preceding any of the forms of the cadence (except the monad or feeble form), and given near enough to the close to be connected with it by the ear. This is called, from its peculiarity of structure, the Prepared Cadence.

The falling skip of the third seems to give notice, as it were, that the voice is about to fall into some of the cadent phrases. Other cadences denote in different degrees the conclusion of a particular thought. This cadence denotes that the subject itself of a paragraph, chapter, volume, or entire discourse is finished.

## The Prepared Cadence.

Through E - den took their sol - i - ta - ry way.



**161.** The several forms of the cadence here given represent various degrees of conclusiveness and repose. It is the fullness of the radical which impresses the ear most forcibly, and calls attention to the order of syllabic succession. Thus, in the triad it is the three radicals which so conspicuously mark the descent of the voice, and constitutes it the most positive form of the cadence or close, particularly when the concrete pitch of its constituents is also downward.

In the duad forms, the number of radicals being lessened, the impressiveness of the cadencial character is proportionately so; while the monad form, where there is but one radical, and the descent in pitch is entirely concrete, is the least impressive or conclusive of all.

A third is the nominal interval for this cadence, as it is the smallest downward concrete that has in its place the effect of a close. Its effect is such as to allow of either a pause after it or a continuation of the discourse. In naming the character of this cadence as feeble compared with the other forms, allusion is made to its employment in the diatonic melody in which it is executed on a simple equable concrete. In expressive melody, it will be found that it passes into the wider intervals of the fifth and octave, when combined with the forms of force, and assumes a character as strongly conclusive as any of the other forms of the close.

We shall also find in expressive melody, that the constituent concretes of the other cadences may pass into the



wider intervals, though preserving relatively similar proportions to those here described, the principle underlying both the thoughtful and expressive cadences being the same.

The diatonic melody of speech proceeds always by whole tones; it can not, therefore, have what in music is termed key, and hence there is no fixed point or key-note upon the scale to which any melody must return in order to satisfactorily conclude. This being so, the cadence may be effected by a descent from any degree of the speaking compass (except, of course, the two lowest notes), through all of its various forms.

Inexperienced readers often produce what has been termed the false cadence by allowing the voice to drop a discrete third to the last place of the concrete. This should be avoided. Omitting the second constituent produces what is called a *False Cadence*.

### False Cadence.

Of wiles more in - ex - pert I boast not.



**162.** The seven diatonic phrases, in their many possible forms of combination and variety of progression through the compass of speech, are sufficient, when judiciously employed, to prevent the common fault of monotony, arising from a repetition of the same phrases at regular intervals, producing what is termed a recurring melody. It is by no means to be expected that the varied phrases of melody can be intermingled in a regular order, or by special choice, at the ordinary rate of reading or speaking; but if very small sections of sentences are slowly read at a time, subject to the correction of the student's own, or of a teacher's ear, with a view to the employment of a varied



melody in time, and by perseverance the voice will unconsciously employ an agreeable variety. A clear perception of the effect of the falling ditone should be acquired, and a command over its use, so that it may frequently play among the syllables of discourse.

This movement, and the falling tritone, are phrases most difficult of execution, as the descending movements in radical pitch are like the falling concretes, least employed in the ordinary, and frequently faulty, uses of the voice.

The phrase of alternation produces a light, tripping movement that is very expressive in animated description. The monotone is equally expressive of dignified and solemn language. The movements in the first use of the diatonic melody must be stiff and formal until the mere mechanism yields to an artistic command of their variety in melody.

The notations are used only to illustrate possible and agreeable combinations of the phrases of melody, and are not absolute; *i. e.*, they do not prescribe *any one* melodic form as the only means of correctly uttering the language given. Each person must be free within the limitations of certain principles to form his own current melody and choose the form of his cadence.

#### PRACTICAL EXERCISES ON THE MELODIC SUCCESSIONS.

**163.** To obtain a clear idea of the radical changes through a tone:

Let any of the notated sentences be taken, and keeping in mind the diatonic character of the melody and the sense of the words, utter only the tonic element of each with a clear, full radical.

The successive notes of the melody, and their relative position on the scale, will thus be clearly marked, for, although every element in perfected utterance must be heard in the syllabic impulse, yet the tonic being generally

the most remarkable, the characteristic of the syllable lies in a large measure with this element. The ear, therefore, unembarrassed with the other elements, will much more readily note the successive rise and fall in radical pitch, particularly when the opening of each constituent of the melodic progression is marked by a full, clear radical. After the first practice on the single tonic element of each syllable, the sentence may again be read, giving the final consonants, still preserving the clear radical of the syllable; and finally, when the movement is pretty well established to the ear on this species of inarticulate utterance, let the entire syllable be given.

# EXERCISES ON THE PHRASES OF MELODY.

**164.** The following diagram is simply suggestive for further exercises in numerals, elements, words, and sentences to cultivate the ear to variety of intonation in reading. The short sentences given below as exercises in the different forms of cadence should be combined with the diatonic melody.

Ale,	Arm,	All,	Eve,	Ice,	Old,	Use,	Ooze,	Up,	End.
ā,	ä,	â,	ē,	ī,	ō,	ū,	ōō,	ŭ,	ë.
1	2	3	4	5	6	7	8	9	10

There where a			few torn		shrubs the place			dis - close,	
---------------	--	--	----------	--	------------------	--	--	--------------	--

Err,	In,	On,	Ale,	Eve,	Ice,	Old,	Use,	Ooze,	End.
ē,	ī,	ō,	ā,	ē,	ī,	ō,	ū,	ōō,	ë.
1,	2,	3,	4,	5,	6,	7,	8,	9,	10.

The vil - lage			preacher's mod-est			man - sion rose.			
----------------	--	--	--------------------	--	--	------------------	--	--	--

EXAMPLES FOR PRACTICE ON THE DIFFERENT FORMS OF  
CADENCE.

## RISING TRIAD.

"The spirit can not always | sleep in dust."

## FALLING TRIAD.

"Meantime I'll keep you | company."

## FIRST DUAD.

"Methought I heard Horatio say to- | morrow."

## SECOND DUAD.

"And all the people said | Amen."

## MONAD CADENCE.

"She brought to the Pharisees him that was born | blind."

"My sentence is for open | war."

## PREPARED CADENCE.

"Hope for a season bade the world farewell,  
And freedom *shrieked* as Kosci | usko fell."

"Let this be *done* and | Rome is safe."

"And peaceful *slept* the mighty | Hector's shade."

In the following the fall may be placed either on the sixth or ninth syllable before the cadence, and perhaps on both :

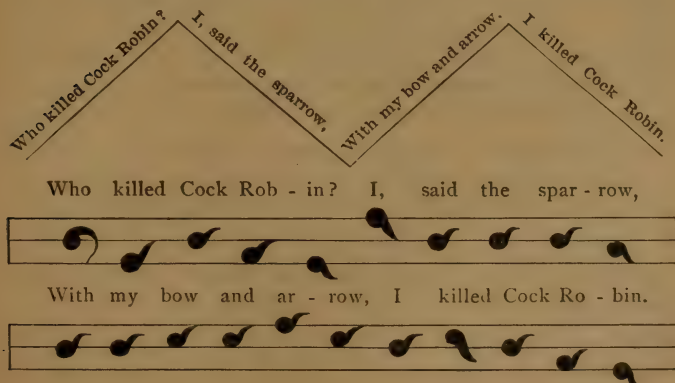
"And he went *out* from his *presence* a leper as white as snow."

The following is an instance where the descent may be on the word immediately preceding the cadence:

“The fellowship of the Holy Ghost be with us *all* | evermore.”

One of the two diagrams introduced here, shows the advantages to be derived from tutoring the ear to a recognition, and the voice to an execution, of the varied intonations which produce melody.

In the first reading of “*Cock Robin*” we catch the sing-song of the nursery, which charms the child by the jingling recurrence of certain movements in the voice, but which is ruinous to the ear, and the teacher frequently works months, and sometimes years, to educate out of the voice that which the mother has allowed to become a vocal habit. In the second, a melody is *suggested* from the natural movements of the voice. Some of the words are rendered emphatic, and call for wider intervals to be introduced into the diatonic melody. The first sentence is a pronominal interrogative, taking the partial form, and ends as a declarative sentence, with the triad of the cadence. See ¶ 160. The diagrams also show the difference between the Walker inflective system and Rush’s syllabic intonation.



## CHAPTER XVIII.

*Intonation at Pauses: A study of the Phrases of Melody as they occur at Pauses, in their Relations to the Continuation or Completion of Sense.*

165. No language moves through any continued melodic succession of modified sentences or paragraphs, or succession of paragraphs, without occasional pauses, which, from the necessities of sense and respiration, separate certain words, or groups of words, from each other.

All the parts of continued discourse thus separated, having the least unity of purpose, bear some relation to each other; and being severally more or less intimate, punctuative marks are employed as a means of indicating their different degrees of relationship. The design of this grammatical punctuation is to aid the *eye* of the reader in resolving a sentence into its syntactical portions. Its ordinary use in audible punctuation, however, is almost exclusively to indicate the duration of the several pauses. The temporal rest alone is not sufficient in all cases to prevent obscurity in the mind of the hearer, or mistake as to the meaning of discourse; but the *united means of pause and intonation* serve to clearly set forth the exact relations of the several groups of words or pausal sections of discourse. The phrases of melody serve to give an agreeable variety to language, and have in their relation to pauses a positive significance, which marks continuation or completion of the sense.

166. The inherent character of the rising and falling movements of the voice will at once explain the peculiar

power of the different phrases of melody at pauses expressed in the following:

The *triad of the cadence* denotes a completion of the preceding sense, and is, therefore, admissible only at a proper grammatical period. But it does not follow that it is always to be applied at the close of the preceding sense, for in those forms of loose sentences and inverted periods which frequently occur in composition, there are members with this complete and insulated meaning, which, from their position and relation to the other parts of the sentence following, will not admit of this concluding phrase.

The *rising tritone* denotes the most immediate connection of the parts of a sentence separated by a pause.

The *rising ditone* connects the sense of the parts separated in a diminished degree.

The *monotone* denotes a less intimate connection of the sense than the rising ditone, while

The *falling ditone*, a still more diminished relationship; and

The *falling tritone* indicates the least suspension of the sense that can exist without entirely cutting off its further progression.\*

In the preceding, it is to be understood that the concretes of the several phrases are all upward. It will readily be perceived that a falling concrete or concretes, with any of these phrases, would produce in all cases an

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\* Rush suggested, as an aid in teaching *phrasing*, the adoption of a punctuation mark called a dicomma. He further suggested some fixed movements for pausal intonation; as, "A comma might denote the phrase of the rising tritone; a double or dicomma, the rising ditone or the monotone; a dash, if used, the monotone; a semicolon, the falling ditone; a colon, the falling tritone; and a period, the triad of the cadence." Sheridan also employed a kind of double comma.

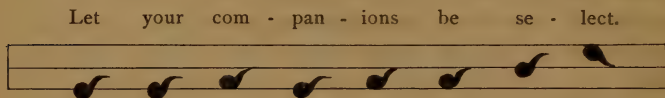


effect of separation varying in degree according to the radical successions of the phrase. Thus, a rising ditone, with a downward concrete on the second syllable, together with a short pause, will produce the effect of the completion of a part of the sentence, and also of continuation of sense.

This form of intonation is often required in vocally punctuating sentences which are so constructed as to detach the sense from what follows so far that a falling movement is required, rather than a rising one, and yet not a fall of the cadence.\*

The monotone and falling ditone, with a downward concrete on their last syllable, are often used as similar instances of a wide separation of sense, but still a dependence of parts, requiring a vocal movement indicative of partial completion. These movements are sometimes termed the *poetic* monotone, as they produce a beautiful melody in poetry, where wider intervals would be too matter-of-fact.

**167.** The *Partial Cadence* avoids the effect of full completion of sense, and secures the dependence of parts by being made on the last three syllables of the clause to which it is applied; the first two syllables form the rising ditone, with a downward concrete on the third.



If the following example from "*Paradise Lost*" should be given with a monotone, with last concrete falling at

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\*Such sentences are most frequently found among the earlier writers, such as Milton, whose style is founded on the Latin construction. They are not as much used by writers who have had the advantage of a maturer language.

“supreme,” and partial cadence at “mild was heard,” the sense will be clearly conveyed; a cadence (unless it were the monad form) would separate it too much from what follows:

“On to the sacred hill  
They lead him high applauded, and present  
Before the seat Supreme; from whence a voice,  
From 'midst a golden cloud thus mild was heard:  
Servant of God, well done.”

—MILTON.

A general direction for the management of the voice at pauses, derived from the principles underlying intonation, may be given as follows:

A *Full Period* requires some form of the cadence.

A *Colon* may have a cadence or a falling tritone, or a monotone with last concrete downward; or the partial cadence, or falling ditone, with downward concrete.

A *Comma* may have a rising tritone or ditone, all having rising concretes.

The choice of phrase to be employed in each case must be determined by the sense in the relation of thoughts and ideas.

168. The following notated passage from Milton is an example of expressive language really belonging under the head of the admirative or reverentive style. It is not the object here, however, to illustrate the sentiment of the language, as that would carry us beyond the province of the plain, inexpressive melody. The notation is designed to exemplify the use of the melodic phrases at pauses, simply for the development of the *sense*, and is to be read in the plain diatonic melody. Moreover, the notation of this passage is not given as the prescribed and only way in which it may be rendered, but to furnish the student with instances of the *power and place* of the phrases of melody

as connected with pauses. The principles governing the use of notations, explained in the preceding division of this chapter, being the same in this and all other instances of their employment.

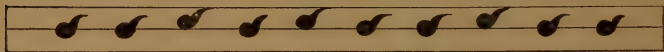
So spake the Se - raph Ab - diel, faith - ful found



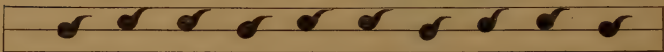
A - mong the faith-less: Faith - ful on - ly he.



A - mong in - nu - me - ra - ble false; un - moved,



Un - sha - ken, un - se - duced, un - ter - ri - fied;



His loy - al - ty he kept; his love, his zeal.



Nor num - ber, nor ex - am - ple, with him wrought;



To swerve from truth; or change his con - stant mind,



Though sin - gle.



The pause at *Abdiel* is marked with a falling ditone, because the included member does not necessarily produce the expectation of additional meaning or qualification, and because this phrase does not dissolve the grammatical concord between the members which it separates. The partial cadence is placed on *faithless*, with a view to indicate the considerable separation of the sense at this point.

The accepted grammatical punctuation of the editor places a comma at *faithless*, and thus makes the three succeeding words a very dependant clause, whereas it is very little dependant, and should, therefore, be marked with a colon. The words "faithful only he," may be regarded as an elliptical sentence which requires the cadence.

The next pause at *false* is preceded by a rising ditone, because there is but a slight suspension of the voice and of the sense. The structure of the member evidently creates expectancy, and this species of phrase indicated that continuation of the sense involving expectancy.

Of the four succeeding pauses, the first three are notated with the monotone to foretell the continued progression of sense. The fourth, at *unterrified*, has the falling ditone to denote a change and less of suspension, but not a close of thought.

Variety might be shown in ordering these four pauses, without affecting the sense, by giving to the last two syllables of *unshaken* or of *unseduced* a rising ditone.

The rising ditone is placed at *kept*, for since *love* and *zeal* are, equally with *loyalty*, the grammatical objectives of the verb *kept*, although disjoined by the inverted construction of the verse, no other phrase at this pause would conduce so much to impress upon the ear the true syntax of the sentence.

The editor's punctuation of this passage usually places a semicolon at *zeal*; but the second duad employed here will aid in referring *love* and *zeal* back as objects of *kept*,

and thus prevent their bearing forward as nominatives to some expected verb, a vocal effect which might not be produced by employing at this place some of the continuative phrases of melody appropriate to the semicolon.

The remaining part of this passage, as well as the other notated passages following, contain examples of the principles just elucidated, and need no explanation.

On Lin - den, when the sun was low,



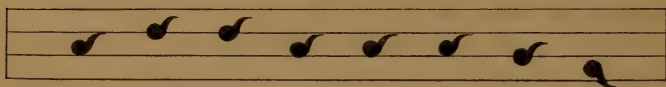
All blood - less lay the un - trod - den snow ;



And dark as win - ter was the flow



Of I - ser, roll - ing ra - pid - ly.



A simple rule in this connection is :

(1) Avoid the same phrase or cadence at similarly recurring pauses, especially in reading rhyme.

(2) Avoid repeating the same set of phrases, in the same order, in the current melody of successive sentences.

An error to be avoided in reading consists in employing, in the effort to produce the effect of suspension at pauses where there is a close dependence of parts, the rising third or fifth, instead of the rising tritone, ditone, or the mono-



tone, with upward concretes. These *wider* intervals have an expressive character, which is foreign to the plain diatonic melody.

#### EXAMPLES FOR PRACTICE ON INTONATION AT PAUSES.

169. The simple exercise of counting already given in the study of the current melody, may also be employed to great advantage in order to become familiar with the melody at pauses. The numerals should be divided into groups, and the various phrases of near and remote connection applied to their final syllable, closing the last group with some form of cadence. It is needless to illustrate the application of this practice, as it can not fail to be understood from the counting exercises given in the preceding division. The ingenious teacher can diversify this exercise to any extent for the purposes of teaching children. The employment of counting has here an additional value as a breathing exercise, a quick indraught of breath being taken at the shorter pause, and a full inspiration at the complete periods.

An excellent exercise in teaching children or young readers the effects of the rising and falling second in the current of melody, and also the effect of intonation at pauses, is as follows:

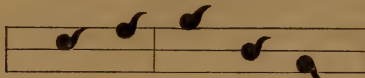
Take any sample sentence, such as: "*The cat caught the bird,*" and arrange it as one long word, without space or capitals, thus: "*thecatcaughtthebird.*" Then let the pupil pick out each word, which he will pronounce naturally as an object of independent sense, not knowing, and hence not vocally indicating its relation to those following.

Next let him, after having distinguished all the words in this way, repeat them as they stand in the sentence. In this his voice will naturally employ the rising concretes, excepting at the close. Taking the sentence given, we



would have a simple melody something like the following:

The cat caught the bird.



This would be divided into two groups: the noun and its modifiers, and the verb with the words attaching to it: "*The cat* | *caught the bird.*" |

Now, let another phrase be added, as: "*The cat caught the bird that was in the cage.*" The voice does not here use the concluding phrase at *the bird*, on account of the added and closely connected thought which follows. The intonation of the sentence, then, would take something like the following form:

The cat caught the bird that was in the cage.



A rising ditone or monotone could also be given at *the bird*, and still illustrate the suspensive sense.

The intonation at pauses, together with their proper and relative duration, may be further illustrated by adding another member to the same sentence, continuing the sense. Thus: "*The cat* | *caught the bird* | *that was in the cage*, || *but Mary saw her* | *and took the bird away.*" Here the partial cadence, or the monotone with last concrete falling, or the monad cadence, may be used at *cage* to make the ear recognize the continuation of the sense in the last member.

This method of leading the child to observe for himself, and then to point out to him the causes of the effects he

has recognized, is one of the simplest and most certain methods of instructing him in principles, and cultivating his ear at the same time. I give this example merely as an illustration of the many ways in which a teacher may simplify and illustrate the principles of speech.

#### 170. SENTENCES FOR PRACTICE ON INTONATION AT PAUSES.

| One, two, three, | is one part of ten; | four, five, and six, | constitute the second part, | and seven, eight, nine, and ten | compose the remainder. Count them | one, two, three, four, five, six, seven, eight, nine, ten, || you have not counted correctly. Count again, one, two, etc.

In the above exercise, the numerals are upward seconds, varied in the different phrases of melody with partial cadence at the semicolon. The next phrase will be marked by a rising ditone at *part*, with triad of the cadence at the period. The mistake in counting will probably be made by giving each numeral a downward instead of a rising concrete.

“The loving parent takes special care to enlarge the mental power of his children; also, to provide for their necessary and growing physical wants. In thus doing, he only complies with the laws of nature and reason, strengthened by the teachings of wisdom and virtue, having for their basis the divine commands, as written on the tablets, which were intrusted to Moses amid the thunder and the smoke of the holy mountain.”

The semicolon, in the former sentence, might be marked by a partial cadence; the period, by the feeble cadence, made from a rise through a tritone on *physical*; *doing*, by a rising ditone; and the words *and reason* carried up by a rising tritone to mark the close continuation of thought with *having for their basis*; the introduced matter must be made apparent through the rising ditone on *virtue*.

*Commands* may be made distinctive by being struck above the current melody, and coming down a third, which will not separate it from the following thought. The word *Moses* may be used as a preparation for the full cadence. The teacher should analyze other loose sentences of continued sense; placing them on the blackboard, and allowing the scholars to mark off the sentences, and also point the continuation of thought by the pausal intonations.

#### DOWNWARD MOVEMENTS OF THE VOICE IN THE DIATONIC MELODY.

171. In the plain use of language in the current of thoughtful utterance, the upward movements, particularly in the concrete progression, are the rule, while the downward are the exception. For this reason, the diagrams already given for the first study of melody are all notated with rising concretes, excepting at the cadence and some other pauses. The falling concrete, and an occasional falling ditone or tritone, gives a pleasing variety to the current melody, and should be introduced to relieve reading of that species of monotony arising from an exclusive use of the upward movements, a very great fault with almost all unskilled readers.

172. All the words of plain narrative language, although inexpressive, are not of equal importance. Plain thought must be enforced, and distinctions effected, antithetic and otherwise, by giving some special significance to particular words. This is called distinctive emphasis. The present instruction is intended to teach the means of effecting such emphasis, leaving to the student's intelligence and apprehension of the sense of the language, the words requiring prominence in reading plain narrative or a statement of facts.

All downward movements, concrete and discrete, produce an effect of greater gravity or weight than rising movements, and words of two or more syllables may receive distinctive emphasis by executing a falling ditone on the accented syllable, as in the word *revolution*, in the phrase, "*This revolution overthrew the government.*"

The diatonic melody consists of successive concrete and discrete seconds, moving up and down relatively to an initial note. In some forms of the melody of the cadence, to produce a varied and satisfactory close to the ear, the voice moves beyond the concrete of a second into that of a third, as in the first and second duad and the feeble cadence. The use of the third, either rising or falling, if it receive no more coloring from force, time, and pitch than belongs to the moderate character of the diatonic melody, becomes an allowable and very satisfactory means of distinction in this melody, and has been termed the *distinctive third*; this, with the shorter wave of the second, and the falling ditone, when variously employed, will produce simply *distinctive emphasis*; *i. e.*, not amounting to what has been termed *expression*, which gives to words, in phrases, about the same prominence that accent gives to syllables in polysyllabic words.

The falling ditone and the distinctive third may thus be used for the purposes of designation, or of announcing a subject or topic in didactic style, introducing a person or an event in narrative, or an object in descriptive style. The upward and downward third is employed for distinction in contrasts, as in one of two antithetic words or phrases.

#### EXAMPLES FOR PRACTICE.

For other vocal elements which unite with the diatonic intonation in the utterance of plain narrative or thoughtive language, the student is referred to ¶ 156.

"I remember listening, in the midst of a crowd, many years ago, to the voice of a girl—a mere child of sixteen summers—till I was bewildered."

"And the prayer, that my mouth is too full to express,  
Swells my heart, that thy shadow may never be less."

"He gave to misery all he had—a tear,  
He gain'd from Heaven—'t was all he wish'd—a friend."

"The duties of a citizen of a *republic* formed the subject of the orator's address."

"The progress of the Italian *opera* in this country will form the subject of this essay."

"'T is hard to say if greater want of skill  
Appears in *writing* or in *judging* ill."

"I had rather be the *first* man in that *village* than the *second* in *Rome*."

In connection with the study of intonation at pauses, the poetic monotone introduces a beautiful movement.

"The 'poetic monotone' is properly the distinctive 'second' which gives to the language of *verse* or of *poetic prose*, when not marked by emphatic or impassioned force, its peculiar melody, as contrasted with the 'partial cadence' of 'complete sense in clauses.' The two faults commonly exemplified in passages such as the following, are: 1st, That of terminating a clause which forms complete sense, with a 'partial cadence;' 2d, That of terminating it with the upward 'slide of the third.' Both these errors turn verse into prose, or render poetic language in prose dry and inexpressive, as both these modes of voice are the appropriate language of fact, and not of *feeling* or *melody*."

Refer to Byron's "*Aspect of Death*," (see subdued force.) This long periodic sentence requires great care in group-

ing, and variety in the use of poetic monotone. Again, the following lines from Byron's "*Mazeppa*" require the same treatment:

"Away!—away!—and on we dash!—  
 Torrents less rapid and less rash.  
 Away, away, my steed and I,  
 Upon the pinions of the wind,  
 All human dwellings left behind:  
 We sped like meteors through the sky,  
 When with its crackling sound the night  
 Is chequered with the northern light:—  
 From out the forest prance  
 A trampling troop,—I see them come!  
 A thousand horse—and none to ride!  
 With flowing tail, and flying mane,  
 Wide nostrils, never stretched by pain,  
 Mouths bloodless to the bit or rein,  
 And feet that iron never shod,  
 And flanks unscarred by spur or rod,—  
 A thousand horse,—the wild, the free,—  
 Like waves that follow o'er the sea,  
 Came thickly thundering on:—  
 They stop,—they start,—they snuff the air,  
 Gallop a moment here and there,  
 Approach, retire, wheel round and round,  
 Then plunging back with sudden bound,—  
 They snort,—they foam—neigh—swerve aside,  
 And backward to the forest fly,  
 By instinct, from a human eye."

"Within, the master's desk is seen,  
 Deep scarred by raps official;  
 The warping floor, the battered seats,  
 The jack-knife's carved initial;  
  
 The charcoal frescos on its wall;  
 Its door's worn sill, betraying  
 The feet that, creeping slow to school,  
 Went storming out to playing!"

—WHITTIER.



## CHAPTER XIX.

### *Expressive Intonation.*

**173.** DISCOURSE never continues long in the simple thoughtful melody, as occasional necessities for emphasis or expression upon certain words will introduce into its current variations of the wider or expressive concrete and discrete intervals.

The expressive character of the upward movements depend upon that inherent suspensive property of the voice indicative of incompleteness in the thought.

The rising third, fifth, and octave are all expressive of interrogation, varying in the degree of earnestness or intensity with the extent of each. They also confer, in varied degrees, when not interrogative, an *emphatic* distinction upon the words they mark.

The rising octave expresses the most intense degree of interrogation and emphasis, and accompanies questions of a sneering, taunting, peevish, contemptuous, or rallying character. As an emphatic distinction, not interrogative, it expresses *surprise*, *astonishment*, *admiration*, etc., when they imply a degree of doubt or inquiry. Let the word *indeed* be uttered with strong surprise, mingled with keen inquiry, and the voice will rise on the second syllable through an octave. In the sneering question of Shylock, exulting over Antonio, we have an instance of the extreme emphatic character of the rising concrete octave:

“Hath a *dog* money? Is it possible  
A *cur* should lend three thousand ducats?”

An example of the emphasis of the rising discrete octave may be exhibited in the exasperated interrogative of Hamlet, addressed to Laertes, on a succession of short syllabic quantities:

“Zounds, show me what thou’lt do;

Woo’t *weep*? Woo’t *fight*? Woo’t *fast*? Woo’t *tear* thyself?”

The concrete rise or fall through the wider intervals requires a syllable of long quantity, as in *tear*, for its drawn out sound; whereas the immutables, or shorter mutable syllables, can only be thrown into altitude and depression by discrete skips, their natural means of distinction in pitch.

174. The concrete intervals impress the ear more strongly, owing to the time of their duration, but the discrete can be made strongly impressive by radical stress. The general expressive character of the upward intonation, under the modifications of either concrete or discrete rise or change in radical pitch, is, however, the same.

The rising fifth is expressive of a less piercing and more dignified, though equally forcible, interrogative. It is the most common form of question. As an emphatic expression, it conveys wonder, admiration, and similar states of mind, when implying a slight degree of doubt. In this connection, it is also expressive of more dignity than the emphatic rising octave. In Satan’s words, the admirative emphasis of exultation on *thee* may be given in the rising concrete fifth:

“Evil, be thou my good: by *thee* at least

Divided empire with Heaven’s king I hold.”

The emphasis of the discrete rising fifth is illustrated in the following lines, where the immutable syllable is given the admirative expression by being jumped from the current melody through the extent of this interval:

“Which, if not *victory*,  
Is yet revenge!”

The rising concrete and discrete third are appropriate to that form of interrogation employed in the most moderate forms of inquiry; it is not connected with passionative states of mind, and is used simply for the purposes of seeking information. It is also employed for a moderate emphasis, and especially for marking emphatic words of a *conditional*, *concessive*, or *hypothetical* character. As an example of the interrogative third, the following may be given:

“What, looked he *frowningly*?”

The dignified and less intensive distinction of the rising third may be applied to the word *he* in the following lines:

“Who first seduced them to that foul revolt?  
The infernal serpent, *he* it was whose guile  
Stirred up with envy and revenge.”

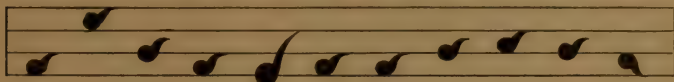
As an example of a discrete third, we may take the word *victory*, in the example given, to illustrate the fifth, simply giving it with less earnestness. Its character of concession is also shown in the hypothetical clause of this sentence:

“‘If I must *contend*,’ said he,  
‘Best with the best, the sender not the sent.’”

It may be asked, what is the difference in the employment of the wider rising intervals for interrogation, and for that of emphasis only. Where the rising intervals are used merely for emphatic purposes, the voice, after having risen in pitch, returns immediately to or near the line of the current melody by a discrete skip, continuing there on the unemphatic or unaccented syllables until a further emphasis is required; as, for illustration, in the following,

where the rising fifth is employed as an admirative emphasis to point the word *beauty*:

“Tears like the rain-drops may fall without measure,  
But rapt - ure and beau - ty they can not re - call.”



On the other hand, where a sentence of thorough interrogation requires the rising octave or fifth on its long and accented syllables, the voice, instead of descending again to the current melody on the short and unaccented syllables, as in the preceding instance, continues on these at the summit of the vanish of the long concrete until it becomes necessary to drop discretely, to rise again on the next long and important syllable.

#### WIDER DOWNWARD MOVEMENTS.

**175.** *Positiveness* and *affirmation*, directly the reverse of the doubtful or suspensive character of the rising movements, mark in a greater or less degree all downward intonation. There is a finality in such movements related in its effects to the conclusive character of the cadence—a positiveness of declaration or assertion that admits of no uncertainty or doubt.

The wider falling movements are used exclusively for *emphasis*, and they place words in a very vivid and impressive light. They express strong *conviction* and *command*, *denunciation*, *indignation* and *resolution*. They also express *wonder*, *surprise*, *astonishment*, and *admiration* when these sentiments overrule all doubt or inquiry in the mind.

Let the student utter the words *you shall* as if enforcing a former refusal, and then the falling third will be heard.

More earnestly and positively uttered, the interval on *shall* will be a downward fifth. Then, if pronounced as if the matter could not be gainsaid, and as a final decision, *shall* will pass through the downward octave.

The downward concrete is employed in two ways: in one, the descent proceeds from the *line of the current melody*; in the other, *from a line of pitch above the current melody*, descending either *to it* or *below it*, according to the strength of the emphasis. The weakest emphasis of a downward concrete is that made *from the line* of the melody, *the expression becoming more impressive as the radical rises by a discrete movement above the line*.

The same holds true of the wider rising concretes, the discrete interval being always in a direction opposite to the concrete. When the concrete is upward, the discrete descends in proportion to the emphasis of the former. Take the sentence: "*Sir, I **thank** the government for this measure.*" If read in simply a grave and dignified manner, the word *thank* requires a downward third; but should it be given with a rising discrete interval and a rising concrete, the expression of the sentence will change from gravity to lightness, and the emphasis lose its impressive character derived from the effect of downward movements.

We have an instance of the descending concrete octave as expressive of admiration and astonishment in the words *well done*, uttered as a strong exclamation of mirthful surprise. The first word *well* should be uttered in high pitch, and *done* should descend concretely from that height with extended quantity.

If the two words of the interjection *Heigh, ho!* be uttered on the extremes of the natural voice, or of high and low pitch, a discrete skip of an octave will be made.

A falling discrete third and fifth would be similarly used to emphasize the immutable syllables of the word *attack*, in the strong and repeated enforcement of the assertion of the



following sentences: "*It was no feint, it was an attack.*" "*I tell you it was a premeditated attack.*"

Dr. Rush illustrates the emphasis of the discrete intonation upon syllables that will not admit of the wide descent of the concrete to express their positive affirmation by the following notation, in which the words *Brutus* and *ambitious* are distinguished by the radical skip downward:

Yet Bru - tus says he was am - bi - tious.



175. In Hamlet's reply to his mother's question: "*If it be,*" (if death be the common lot) "*Why seems it so particular with thee?*" Severe and dignified conviction is to be expressed on the word *is* of his reply: "*Seems Madam, nay it is! I know not seems.*" The intonation of this is exhibited in the following notation:

Seems Ma - dam, nay, it is! I know not seems.



But the lightness of the surprise expressed in the simple radical and vanish is not adequate to the gravity of the reply; therefore, this is enhanced in the utterance by the addition of the swell of the median stress on the descending fifth.

The employment of the expressive intervals, except in the case of the third, which may form a drift, is but occasional, and the unaccented syllables and unemphatic words still conform to the laws of the diatonic melody. There may be a succession of emphatic intonations constituting



an *emphatic phrase*, or partial drift, but the general current of all language is diatonic,—the melody forming the neutral background, as it were, for the more vivid intonation. In intonation at pauses, where the downward concrete movement is introduced for emphasis, preceding a pause of close connection, the emphatic syllable has a change of radical pitch above the current melody, and the concrete does not descend below. This movement many persons mistake for a rising inflection; thus, in the following sentence, where the word *queen* is to be emphasized by the falling third, the latter would lose its emphatic effect if employed simply as a feeble cadence:

“No, by the rood not so;

You are the *queen*: your husband’s brother’s wife.”

The difference between the downward emphatic third and the feeble cadence is this: in the former, the voice, after descending on the interval, instead of *letting go* of the sound immediately, continues it on the organs by the implicating movement until the opening of the following syllable, usually on a higher pitch.

#### THE SEMITONE.

177. The semitone is expressive of all the plaintive, pathetic emotions,—*grief, distress, sorrow, tenderness, compassion, pity, complaint*. It may be introduced into the diatonic melody as an occasional emphasis on single words, or it may continue as a pathetic drift through one or more sentences. In the latter case, the melody becomes chromatic, proceeding entirely through semitones.\* Where the

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\* For an extended treatment of the chromatic melody, the student is referred to Dr. Rush’s “*Philosophy of the Voice*.”

state of mind requires that the plaintive expression should prevail, simply place the semitone on all accented or indefinite syllables, and the unimportant syllables will naturally or sympathetically fall into the same interval. An example of the emphatic use of the semitone may be given on the second *too* of these lines from the soliloquy of Hamlet:

“O, that this too, *too* solid flesh would melt,  
Thaw and resolve itself into a dew.”

This word, as repeated, is expressive of a state of pathetic despondency.

The following will furnish an example of the semitonic drift in which this pathetic interval should mark all of the important syllables in the expression of deep sorrow:

“O my son *Absalom!* my son, my son *Absalom!* would God I had died for *thee*, O *Absalom*, my son, my son!”

The student should review and practice elementary exercises on semitone. See ¶ 69.

#### EXERCISES ON THE EXPRESSIVE INTERVALS.

178. A preparatory exercise of the tables of concrete and discrete intervals on the elements and words, as in Chapter VII, will render the organs pliant in the following examples:

##### RISING CONCRETE OCTAVE.

“Am *I* my brother's keeper?”

“Give *Brutus* a statue with his ancestors?”

##### RISING DISCRETE OCTAVE.

“You were paid to *fight* against Alexander, not to *rail* at him.”

## FALLING CONCRETE OCTAVE.

"*Awake! arise! or be forever fallen!*"

The mutable syllable *wake* will allow only the falling concrete fifth.

## FALLING DISCRETE OCTAVE.

"Pale, trembling *coward!* there I throw my gage."

## RISING CONCRETE FIFTH.

"He said you were *incomparable?*"

*Hamlet.*—Saw *who?*

*Horatio.*—My Lord, the king, your father.

*Hamlet.*—The *king*, my *fa-ther?*

## FALLING CONCRETE FIFTH.

"The Assyrian came *down*, like a *wolf* on the fold."

"*I am the Resurrection and the Life!*"

"To *arms!* they *come!* the *Greek!* the *Greek!*"

In the above, the radical pitch of the first *Greek* is a third above the last.

## RISING DISCRETE FIFTH.

"*Back* to thy *punishment!* *false* fugitive,  
And to thy speed *add* wings."

"Unhand me, gentlemen,  
By heaven, I'll *make* a ghost of him that lets me!  
I say away!—Go on; I'll follow thee!"

We have here an instance of the emphatic power of change in radical pitch on the word *make*,—it is lifted at least a fifth above the current melody.

FALLING CÔNCRETE THIRD, FIFTH, AND OCTAVE.

“If it were the last word I had to utter, it should be *no! no!! no!!!*”

RISING AND FALLING DISCRETE FIFTH.

“Then followed with a desperate leap,  
Down *fifty fathoms* to the deep.”

“Well, *honor* is the *subject* of my story.”

RISING CONCRETE THIRD.

“But this effusion of such manly drops,  
This shower *blown* up by tempest of the soul,  
Startles mine eyes, and makes me more *amaz'd*  
Than I had seen the vaulty top of heaven  
Figur'd quite o'er with burning meteors.”

“I *pray* thee put into yonder port,  
For I fear a hurricane.”

DOWNWARD CONCRETE THIRD.

“’Tis well, we’ll *try* the temper of your heart.”

“Tell him my answer is *no*.”

“I am amazed; yes, my Lords, I am *amazea* at his Grace’s speech.”

## RISING DISCRETE THIRD.

“Come *back*, come *back*, Horatius!  
 Loud cried the fathers all;  
 ‘*Back*, Lartius! *back*, Herminius!  
 Back, ere the ruin fall!”

“Ay! *sputter*, thou roasting apple,  
*Spit* forth thy spleen! ’t will ease thy heart.”

## FALLING DISCRETE THIRD.

“Is it not monstrous that this player here,  
 But in a *fiction*, in a dream of passion.”

“*Sink or swim*, live or *die*, survive or *perish*,  
 I give my hand and my *heart* to this vote.”

“While an armed foe remained in my country I would *never* lay  
 down my arms!”

“Believest thou *this*?”

The word *this* descends a third in radical pitch, and rises concretely.

“Then Bolingbroke, as low as to thy *heart*,  
 Through the false passage of thy throat, thou *liest*.”

*Heart* is struck a third above the current melody, and falls a concrete fifth. *Liest* falls a third in radical pitch, from the height to which the word *throat* carries the voice, and sweeps downward through a falling concrete octave.

## CHAPTER XX.

### *Uses of the Wave in Expression.*

179. CONCRETE intonation, in the form of the wave, is one of the most impressive elements in the whole range of vocal expression. Like the wider intervals, it serves to give expression or emphatic distinction to words, by extending the quantity of long and indefinite syllables. The wave is simply a doubling of the rising concrete into the falling, or the falling into the rising. As the last constituent, however, leaves the final impression on the ear, its prevailing color of expression will be taken from the direction of this last constituent. If it be upward, the effect will be suspensive, interrogative, or sprightly; if downward, it will leave the reverse impression of positiveness, wonder, or gravity.

Like the simple concretes, the expression of the wave is modified and intensified by the application of stress to its course, and by the qualities of aspiration and guttural vibration.

The wave, then, according to its form and other modifications, expresses variously *admiration*, *surprise*, *inquiry*, *mirthful wonder*, *sneer*, or *scorn*.

### THE SINGLE EQUAL WAVE.

180. The direct wave of the octave is expressive of the highest degree of *astonishment*, *admiration*, *command*, and similar states of mind, if executed in the lower ranges of



pitch. Carried into the higher ranges, it runs into falsetto, and thence loses its strongly impressive character, becoming a sign of undignified mocking and jest.

From its extreme character, the first form of the octave is seldom employed, except as a sign of powerful emotion, suddenly struck from the organs by some amazing situation or circumstance, as in the case of Hamlet, on seeing the ghost of his father, when he exclaims: "*Angels and ministers of grace defend us!*"

Here the doubting astonishment of the rising octave on the first syllable is overborne by the positiveness of the invocation, which descends on the falling concrete, making the wave of the octave represented in the following notation:

An - gels and min - is - ters of grace de - fend us!



The direct wave of the fifth is similar in its expressive effect to that of the octave, though in a less degree. The emphasis of positive and vaunting authority to be expressed on the word *Thy* in the following speech of *Death*, addressed to *Satan*, from "*Paradise Lost*," would take this wave for its proper distinction:

"And breath'st defiance here and scorn  
Where I reign king? And to enrage  
The more *Thy* King and Lord."

The inverted form of both the fifth and octave are expressive of scorn and surprised interrogation, as in the following examples:

"*Thou* wear a lion's hide! doff it for shame!"

"*Burn* the fleet and *ruin* France?"

The inverted form is called the interrogative wave. The waves of the fifth and octave belong almost exclusively to the more vivid forms of colloquial dialogue, or to the intensified energy of the drama or of oratory. The wave of the third is of much more common occurrence. It is usually employed to mark moderate emphasis requiring a dignified extension in quantity, distinction, and antithesis when used in the lower ranges of pitch. In the higher ranges, it is expressive of more lightness and familiarity; this is true of all waves. The direct wave of the third is heard in the dignified denial of the following words:

"*Nay*, not *so*,

When God is with our righteous cause."

The inverted wave becomes emphatic in the following sentence:

"— upon the watery plain

The wrecks are all *thy* deed."

In the lively and pointed antithesis of Beatrice's speech, we find an instance of the direct and inverted wave of the third also:

"In our last encounter, *four* of his five wits went halting off; and *now* is the whole man governed with *one*."

When aspiration is added to either the direct or inverted forms of the wider waves, it produces the effect of scorn or contempt, in addition to that of affirmation or inquiry. Final stress intensifies the impressiveness of their character. Median stress applied at the juncture of the constituents of any wave, always adds the force of dignity to its effect. Waves uttered without the swell of the median stress and the fullness of the orotund, give a strongly significant, but familiar, colloquial, and, if uttered with short time, flippant character to the words they distinguish.

## THE WAVE OF THE SECOND.

181. The shorter wave of the second, as an inexpressive distinction of words in the plain thoughtful melody, has been described. The *longer* wave of the second is invariably combined with the swell of the median stress. It gives a dignity and solemnity to the syllable it marks, and naturally accompanies a preponderance of the phrase of the monotone in the melody, and a full orotund quality.

The wave of the second can not be said to confer more than accentual distinction on any single word, but used on all of the extendible syllables of the diatonic melody, it gives to the otherwise matter-of-fact, and tripping character of the short, and generally upward, movements, the slow march and solemn swell of gravity, solemnity, or grandeur, thus producing what may be called the Expressive Diatonic Melody. Unlike the waves of the wider intervals, there is but little difference in the effect of its direct or inverted forms. It is the only form of the wave which will bear continuance in a drift. As an example of the dignified solemnity of the longer wave of the second, combined with a prevailing monotone, low pitch, and full orotund quality, we have the following notations by Dr. Rush: the first, a passage from the church service; and the second, from "*Paradise Lost*," descriptive of the fallen angel's royal state:

The Lord is in His ho - ly tem - ple. Let



all the earth keep si - lence be - fore Him.



High on a throne of roy - al state, which far



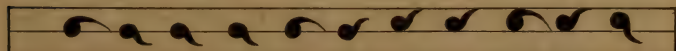
Out - shone the wealth of Or - mus and of Ind,



Or where the gor - geous East, with rich - est hand,



Show - ers on her kings bar - bar - ic pearl and gold,



Sa - tan ex - alt - ed sat.



These extracts furnish instances of the purely admirative or reverentive drift. It is adapted to much of the language of Milton, Shakespeare, and the Bible, in reading which the colloquial character of the thoughtive diatonic would be too familiar in its effect, and the wider waves and intervals incompatible with the calm though elevated state of mind to be expressed.

The equal wave of the semitone simply adds the effect of time to the plaintiveness of this interval. Its effect differs but little whether direct or inverted. The semitone is almost always employed under this form, as the emotions it expresses are in most cases inseparable from long drawn quantity, combined usually with low pitch and prevailing monotone. The dignified supplication of penitence im-

plied in the following response from the church service would be given with this wave:

“And thou, *O Lord*, have *mercy* on us *miserable* offenders.”

### THE UNEQUAL WAVE.

**182.** The unequal wave has been described as a continuation of two intervals of unequal extent. This, like the equal, may be either direct or inverted, single or double; it is expressive of *admiration*, *wonder*, *positiveness*, and *interrogation*, in different degrees, according to the extent of its constituents and the direction of the last. It is expressive of *scorn*, *contempt*, *irony*, *ridicule*, etc., when there is a wide variation in the constituents, and the last bears the final stress, aspiration, or guttural quality. We have an example of the unequal wave of an ascending fifth and descending octave, with strong aspiration on the word *boy*, in the contemptuous reply of Coriolanus to the Volscian general who calls him a “*boy of tears*.”

“False hound!

If you have writ your annals true! 'Tis there,  
That, like an eagle in a dove-cot, I  
Flutter'd your Volscians in Corioli;—  
Alone I did it,—*Boy!*”

The unequal wave of a rising third and falling fifth, with strong aspiration or guttural vibration, and vanishing stress, will give the sneering expression to the word *yea*, in the following lines:

“From this day forth

I'll use you for my mirth, *yea* for my laughter, ~  
When you are waspish.”

The unequal inverted wave of the fifth and octave, or of the third and fifth, may be exhibited on the word *your*



of the sneering question: "*You claim him for your friend?*" While the scorn of the reply may be expressed by a similar direct wave with aspiration and vanishing stress: "*Yes, I claim him for my friend.*" This form of the wave may be found in the passionate language of the drama, or of oratorical fervor, and in what Dr. Rush calls the colloquial cant of the voice; but it does not enter into the more grave and graceful forms of speech.

There is a form of the unequal wave which does not convey the expression of scorn and contempt: it is that in which the first constituent is a semitone, and the second a wider falling interval. It expresses plaintive or querulous positiveness, surprise, or appeal, as in the lines: "*You wrong me every way, you **wrong** me Brutus.*" A similar movement is heard in the child's peevish expression of determination, "*I **won't!***" A similar unequal *inverted* wave of the wider intervals is expressive of plaintive interrogation, as in the following instance:

"Forlorn of thee,  
Whither shall I betake me, *where* subsist?"

#### THE DOUBLE AND CONTINUED WAVES.

**183.** The double and continued waves always require indefinite syllables. They naturally grow out of the single forms. If there is much intensity or energy in the utterance, which tends to prolong the time of the syllable, the concrete must continue to double back and forward upon itself, while the sound is sustained, otherwise it will fall into the note of song.

The double or continued wave may be illustrated by the action of the ball, which returns and rebounds again from the object struck through the force of its first impulse. The wave of the octave is rarely extended into the double



or continued forms, except for the purposes of mocking and exulting laughter.

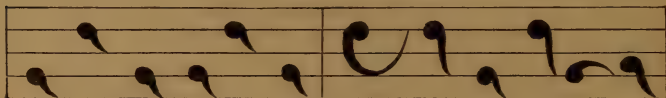
A double direct wave of the third may be given on the second *they* of the following sentence: "*They tell us to be moderate, while **they** revel in profusion.*"

Intense scorn is expressed in both the equal and unequal double wave if given with stress, aspiration, or guttural vibration. The word *cringe*, in the following scornful lines, should be thus distinguished:

"High up in Heaven with songs to hymn his praise,  
And practiced distances to *cringe* not fight."

A discrete skip downward on the closing immutable syllables will heighten the effect. We have an example of the expression produced by radical changes in pitch, where the language forbids the use of the continuous concrete wave, in the following example:

Fit bod - y to fit head, Well paired with all thy sins!



The scornful effect is produced by the discrete skips of a fifth, called the discrete imitation of the concrete wave of a fifth in the second notation.

An exact knowledge of the number of constituents of the continued wave is by no means necessary to their practical application. It is enough to know that the voice is borne along the doubling flexures by the intensification of feeling.

#### EXAMPLES FOR PRACTICE ON THE WAVE.

184. Practice elements and syllables on the tables of concrete intervals and waves, Chapter VII.

DIRECT AND INVERTED WAVES OF THE SECOND.

"Roll on thou deep and dark blue Ocean roll."

"Oh! that this lovely vale were mine!"

"Holy! holy! holy! Lord God of Sabaoth!"

"'Nay now, my child,' said Alice the nurse."

"Farewell, a long farewell, to all my greatness."

The wave of the second, median stress, monotone, and slow movement, may be observed in the following example from Milton:

"Thee, Father, first they sung, *immutable*,  
*Immortal*, infinite, *Eternal King*."

WAVE OF THE SEMITONE.

"O judgment *thou art* fled to brutish beasts,  
And *men* have *lost* their *reason*! Bear with me;  
My *heart* is in the coffin *there* with *Cæsar*,  
And I *must* pause till it *come* back to me."

—"Julius Cæsar," SHAKESPEARE.

"Brutus hath *riv'd* my heart;  
A friend should *bear* a friend's infirmities,  
But Brutus makes mine *greater* than they are."

—"Julius Cæsar," SHAKESPEARE.

"Let me go *hence*,  
And in *some cloister's school* of *penitence*,  
*Across* those *stones*, that *pave* the way to *heaven*,  
Walk *barefoot*, till my *guilty soul* be *shriven*!"

—SHAKESPEARE.

## DIRECT AND INVERTED WAVE OF THE THIRD.

"I *come!* I *come!* ye have called me *long.*"

"*Why*, cousin! *Why*, Rosalind! Cupid have *mercy*—not a *word?*"

"Not *one* to throw at a dog."

"A man is likely to pass his time but *ill* who has so many different parties to please."

## DIRECT AND INVERTED WAVES OF THE FIFTH.

"*Away!*—*Away!*—and on we dash!"

"*'She is won!* we are *gone* over bank, bush, and scaur,  
They'll have *fleet* steeds that *follow,*'

quoth young Lochinvar.

## THE UNEQUAL WAVE.

"National pride, the independence of our country. These, we are told by the minister, are *vulgar* topics; fitted for the meridian of the mob; but utterly *unworthy* the consideration of the noble Lord who condescends to instruct it."

"Hadst thou alleged  
To thy deserted host this cause of flight,  
Thou surely had'st not come *sole* fugitive."

"From this day forth,  
I'll use you for my *mirth.*"

*Baradas.*—O, my Lord, we were prompt  
To avenge you—we were.

*Richelieu.*—*We?* Ha! ha! You hear  
My liege! What page, man, in the last court grammar,  
Made you a *plural?*

—"Richelieu," BULWER-LYTTON.

Juliet's language in soothing her nurse employs waves of a second and a third. The nurse uses more extended waves, and in the interrogatives unequal waves are used:

*Nurse*.—Beshrew your heart, for sending me about,

To catch my death with jaunting up and down!

*Juliet*.—I' faith, I am sorry that thou art not well:

*Sweet, sweet, sweet nurse*, tell me, what says my love?

*Nurse*.—Your love says like an *honest* gentleman,

And a *courteous*, and a *kind*, and a *handsome*,

And, I *warrant*, a *virtuous*.—Where is your mother?

*Juliet*.—Where is my mother?—why, she is within;

Where should she be? How oddly thou reply'st!

*Your love says like an honest gentleman*,—

*Where is your mother?*

—“*Romeo and Juliet*,” SHAKESPEARE.

DOUBLE AND CONTINUED WAVES—*Significant*.

“But, sirrah, henceforth

Let me not hear you speak of Mortimer.

Send me your prisoners with the speediest means,

Or you shall *hear* in such a kind from me

As will *displease* you.”

—“*Henry IV*,” SHAKESPEARE.

“Do you think I am easier to be played *on* than a pipe?

Call me what instrument you will, though you can *fret* me  
you can not *play* upon me.”

—“*Hamlet*,” SHAKESPEARE.

“O upright judge!—Mark, Jew,—O, *learned* judge.

A *Daniel*, still say I; a *second* Daniel!—

I thank thee, Jew, for teaching me that word.”

—“*Merchant of Venice*,” SHAKESPEARE.

## CHAPTER XXI.

### *Uses of the Tremor in Expression.*

185. THE tremor has already been described as one of the forms of intonation, and it has been shown that it may follow the course of all the intervals, ascending or descending, and the various forms of the wave.

The expressive power of the tremor is exhibited in the gayety and merriment of laughter, and in the pathetic sounds of crying. In the first, it may be combined with all of the intervals of the scale except the semitone, and with all of the waves except the semitone. The abrupt iterated jets may also proceed in succession upon any one point on the scale.

In laughter, the rapid *tittlar concretes* may pass through any interval but that of the semitone. The sprightliest and most varied effect of laughter is that in which the tremulous progression is made throughout what may be called a tittlar wave (that is, the tittles following the line of a wave of the smooth concrete), and is most agreeable when the tittles are clear and evenly accented, and follow each other in close and rapid succession. Pure laughter (unaccompanied with articulate words) is performed upon some of the tonic elements, and with a faint addition of the aspirate *h*; or it often changes in the course of its progress from one tonic sound to another, or from a short to a long one.

As the tremor may accompany all of the intervals of the scale and the different waves, and as these have been

shown to bear different kinds and degrees of expression in themselves, it follows that this movement of the voice may appear under other modifications than those of simple joy and sorrow. Thus, laughter may express the passions of scorn, exultation, triumph, etc. In such cases, it derives its expression not only from the direction of its tittles, but from their union with stress, aspiration, guttural vibration, etc. In exultant laughter, they would follow the course of a double or continued wave. In scorn, of an unequal wave with strong aspiration, etc. Thus, when Richelieu baffles the conspirators by his feigned death, he apostrophizes them as follows:

“Blood-hounds! I laugh at ye, ha, ha, ha, we will  
Baffle them yet, ha, ha!”

Here the tittles of the laughter indicated by *ha, ha, ha*, etc., would follow the winding course of a double wave with strong force, last constituent long and extending downward, and aspirated at the close.

In crying, the tittlar concretes pass, in all cases, through the interval of a semitone, and may be carried by the tremulous progression through all the wider intervals and waves. The most plaintive effect of crying, however, is that in which the semitonic tittles are united with the tremulous progression through the semitonic interval or wave.

In hysterical laughter, the voice will pass rapidly from the wider tittlar concretes which constitute laughter, to those of the semitone, the state of the mind being irregular and uncontrolled. The tremor may be united with the words of articulate language, in which case it becomes one of the most striking elements of effect in speech. Combined with the wider intervals, or their waves, and with stress on syllables, it joins the sentiment of *mirth, joy*,



*admiration, exultation, or derision*, to that of *interrogation, surprise, command, scorn*, etc., while it heightens the effect of the *grief, supplication, or tenderness* of the plain semitone. In short, the tremor serves to *intensify* the expressive powers of all of the other vocal elements with which it is combined. Control once acquired over it, it should be used in moderation, as it is the accompaniment of only the most extreme forms of emotional expression, and in most cases is suitable only to the highest forms of dramatic utterance.

If the tremor be given with a wave of the third on the word *noblest*, in the following lines, it will express the strong admiration and eulogy the sentence is meant to embody:

“Thou art the ruins of the *noblest* man  
That ever lived in the tide of times.”

Tenderness, combined with admiration, would be expressed by combining the tremor with the rising third on the word *flower*, in these lines from Tennyson's “*Lady Clare* : ”

“Why come you dressed like a village maid,  
That are the *flower* of the earth?”

The laughing tremor will give the chuckling effect to the words of these lines of Falstaff, in speaking of his Ragged Regiment :

“I'll not march through Coventry with them, that's flat;  
No eye hath seen such scare-crows.”

United with the semitone, the tremor will give the effect of crying on the words :

“O my son *Absalom*, my son *Absalom*,  
Would God, I had died for thee,  
*Absalom*, my son, my son!”

In such cases, where tears seem to be united with language, the tremor always accompanies the semitone. It should not, however, be given on every syllable, but only on those having the strongest emphasis. Being so striking an element of expression, it can not be employed as a continued drift without producing an unpleasant monotony.

#### EXERCISES FOR PRACTICE ON THE TREMOR.

186. Having practiced the tremor on elements and words of the concrete intervals (see Chapter VII), the student must make his voice pliant in the use of the waves in the expression of the following sentiments, and the exercises for practice of the tremor:

#### TREMOR IN JOY OR GAYETY.

“*Sweet, sweet, sweet, O Pan!*  
*Piercing sweet by the river!*  
*Blinding sweet, O Great God Pan!*”

“When I look from my window at night,  
And the welkin above is all white,  
All *throbbing* and *panting* with stars,  
Among them, majestic, is standing  
Sandolph, the *angel*, expanding  
His pinions in *nebulous bars*.”

“‘She’s painted already,’ quoth I;  
‘*Nay, nay!*’ said the laughing Lisette,  
‘Now *none* of your joking, but try,  
And paint a thorough coquette.’”

#### SEMITONE AND TREMOR.

“And when their eyes flashed, *O, my beautiful eyes!*”

"And all at once the old man burst in sobs;  
 I have been to *blame*,—to *blame*, I have *killed* my son!  
 I have killed him, but I *loved* him, my *dear* son!  
*May God* forgive me! I have been to *blame*.  
 Kiss me, my children."

"*'They are lost,'* she muttered, *'boat and crew,*  
*Lord forgive me, my words were true.'*"

"Pale, patient *Robby's* angel face,  
 Still in his sleep bore suffering's trace.  
*No, for a thousand crowns, not him.'*"

#### HIGH PITCH AND TREMOR AND QUICK MOVEMENT.

"Ah, Juliet, if the measure of thy joy  
 Be heap'd like mine, and that thy skill be more  
 To blazon it, then sweeten with thy breath  
 This neighbor air, and let rich music's tongue  
 Unfold the imagin'd happiness that both  
 Receive in either by this dear encounter."

—"Romeo and Juliet," SHAKESPEARE.

"O, joy! thou welcome stranger, twice three years  
 I have not felt thy vital beam, but now  
 It warms my veins, and plays about my heart;  
 A fiery instinct lifts me from the ground,  
 And I could mount."

—"Revenge," DR. YOUNG.

"Come; let us to the castle.—  
 News, friends; our wars are done, the Turks are drown'd;  
 How do our old acquaintance of this isle?—  
 Honey, you shall be well desir'd in Cyprus,  
 I have found great love among them. O, my sweet,  
 I *prattle* out of *fashion*, and I *dote*  
 In *mine own comforts*."

—"Othello," SHAKESPEARE.

## EXERCISE IN LAUGHING.

187. It is very difficult to acquire a perfect imitation of the natural laugh. The short *u*, in *up*, is the sound most easily produced by the abrupt function of the voice which forms the tittles. The student should, therefore, first practice on this element in low pitch, keeping the tittles on a level line until he has acquired the natural action, thus: *Huh, huh, huh, huh, huh, huh*. Then carry the tittles upward into a higher pitch, and the voice will naturally take on the more brilliant sounds: *Ha, ha, ha, hih, hih, hih, hoh, hoh, hoh*, etc. Each one of these sounds should be continued on a level line for a few tittles; they should then be carried up and down in every form of interval and wave. There should be no effort to give the sound of *h*, as it will naturally accompany the energy necessary to the creation of the tittles.

Laughter rapidly exhausts the lungs, and necessitates a frequent and quick supply of air. In the language of mirth and gayety, laughter is often introduced between the words, as in the following:

“ ‘*Play me no tricks,*’ said Lord Ronald,  
‘*For I am yours in word and deed.*’ ”

The following exercise for practice of tremor, wave, and laughing exercise combined, is an admirable one for cultivation of the voice. Practice *hurrāh* with upward movement in three degrees of pitch, through wide intervals and double waves; and then again descending in radical pitch three degrees, with falling intervals and waves. Let *hurrāh* and *hurrah* be practiced in the same manner.

Hurrāh! Hurrāh!

Hurrāh!

Hurrāh!

Hurrāh!

Hurrāh!

## CHAPTER XXII.

### *Interrogative Intonation.*

188. THE wider rising intervals of pitch, third, fifth, and octave, concrete and discrete, are adapted by an ordination of nature to the expression of inquiry or direct interrogation. *Emphasis* is effected by an occasional use of these intervals in the course of the melody, but we shall find that proper interrogation requires them on every syllable of a word, phrase, or sentence, in which case they form what may be called, when extending to any succession of syllables, the melody of interrogation.

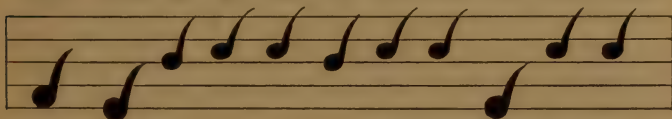
Interrogative intonation may be applied to a single word, a phrase, or a sentence. On a monosyllabic word, it must be expressed by the concrete form of interrogative intonation; on two syllables it may be effected by a rising discrete movement, and in the melody of interrogation, both interrogative intervals *may* be employed. Inquiry expressed by the concrete interrogative interval is much more impressive than by the discrete, as the voice seems to *seize hold* of the question, as it were, and exert a greater energy upon it. The familiar question of simple inquiry, "*Did you?*" will receive positive interrogative expression by uttering the two words on the extremes of a rising third, fifth, or octave, even though the concrete of each syllable passes through the interval of but a rising second.

The strongest expression of inquiry is effected by the union of concrete and discrete interrogative intervals, thus: utter the noun *con-duct* as a direct inquiry,—*conduct?* as if

the words *Did you say?* were understood before it. In this case, the first syllable, being of extendible quantity, and bearing the accent, will rise through a slow concrete of a third, fifth, or octave, while the immutable and unaccented syllable *duct* will rise in radical pitch to the summit line of the vanish of *con*, and thence pass upward through its rapid concrete of perhaps a third.

The melody of strong and energetic interrogation is well illustrated by the notation of the following interrogative sentences, in which the rapid concretes are indicated by the smaller symbol.

Give Bru - tus a stat - ue with his an - ces - tors?

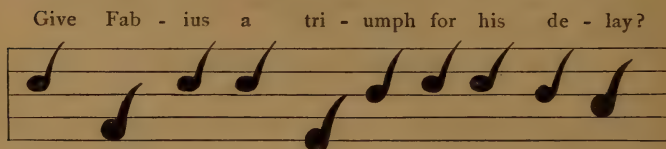
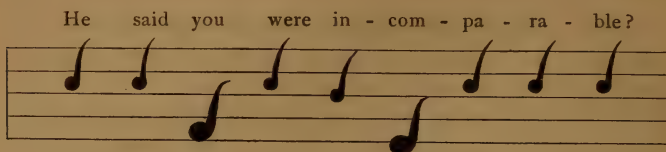


The sentence has been uttered as a command, "*Give Brutus a statue with his ancestors.*" In which case, every syllable would take a direct downward interval.

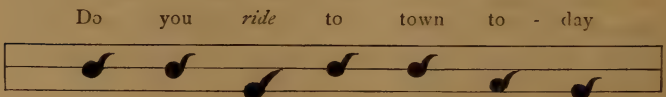
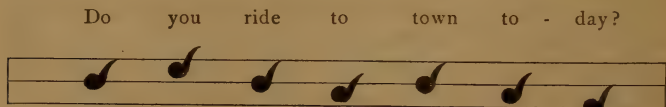
But the command creates in the mind of the hearer doubt and astonishment, which he expresses by repeating the words with a directly reversed form of intonation, every syllable rising through either a third, fifth, or octave, according to the degree of earnestness in the inquiry. Hamlet's astonished repetition of Horatio's words would carry the concretes through the same intervals as those of the notation: "The king, my father?"

The following diagrams give two forms of cadence in the interrogative sentence. The first ends with unaccented syllables passing through the rapid concretes in a monotone; in the second, the last word is emphatic, and with the preceding syllable forms a tritone, the last constituent of which is a rising fifth.





189. The familiar sentence, so often quoted, is here employed for the purpose of noting the emphatic word, and what constitutes the emphasis itself, and also shows how this may be applied to the thorough interrogative sentence: *Do you ride to town to-day?* In the first diagram, the general inquiry is expressed through a melody of rising thirds, every word bearing the same emphasis. If, however, the question refers to riding or walking, *ride* would require to be made emphatic by being carried through a rising concrete third, its radical falling below the current diatonic melody of the rest of the sentence, as in the second diagram; if the inquiry should be as to whether you or some other person rode to town, *you* would take the same movement; should the question be as to destination or time, *town* or *to-day* would require emphasis.



Questions requiring a keen and penetrating energy usually add the intensifying effect of stress to the interrogative intonation of their emphatic syllables.

The application of final stress particularly enhances the interrogative energy of the slow concrete, while a radical stress increases this effect on the immutable syllables of a discrete interrogative.

If a syllable of short quantity be emphatic in an interrogative sentence, it will descend radically to a third or more below the previous current melody, and rise through a rapid concrete with radical stress, the unemphatic syllables continuing on the upper plane as before.

190. As the rising third, fifth, and octave placed on every syllable of a sentence renders that sentence interrogative, the question naturally arises, must all sentences which have the interrogative structure be thus intonated? By no means. When every syllable of a question takes an interrogative interval, it is said to have the *Thorough Interrogative Expression or Intonation*. When the syllables of only a part of the question receive the interrogative intervals, and the remaining syllables pass through the plain declarative melody, it is said to have the *Partial Interrogative Expression or Intonation*.

The intonation of those sentences having the interrogative *form*, but demanding the downward intonation, does not come properly under the head of interrogative expression, though inseparable from a study of interrogative sentences. The Grammatical Structure of Questions, and the state of mind or purpose they are intended to convey, determine whether they shall receive the *Thorough* or *Partial Expression*, or the *Downward Intonation*. Interrogative sentences appear under various forms of grammatical construction. The following are some leading rules concerning the two great conditions affecting the intonation of interrogative sentences:

## RULE I.

191. *When an interrogative sentence has the assertive or declarative construction, it generally requires the thorough expression.*

The declarative sentence, "He is gone," if repeated in the tone of an inquiry, is equivalent to saying, "Did you say he is gone?" In fact, all assertive questions may be regarded as elliptical, having some such interrogative phrase, understood, to precede them. But as this interrogative phrase is omitted in the utterance, there is no means of distinguishing the interrogative from the declarative without a thorough interrogative intonation.

A wide rising interval applied exclusively to one, or to an occasional, syllable, would express only an emphasis (as formally explained) upon the syllables so distinguished.

•

## EXAMPLES OF QUESTIONS HAVING THE ASSERTIVE FORM.

The assertive or declaratory question is shown in the following passage taken from Shakespeare,—the scene between Coriolanus and the servant of Aufidius:

*Servant.*—Where dwellest thou?

*Coriolanus.*—Under the canopy.

*Servant* (not comprehending, repeats interrogatively) *Under the canopy?*

*Coriolanus.*—Ay.

*Servant.*—Where's that?

*Coriolanus.*—In the city of kites and crows.

*Servant.*—In the city of kites and crows?

"You say a people is only *sovereign* when freed from the restraints of morals and law?"

“*Reach the mooring?* Rather say,  
While rock stands and water runs,  
Not a ship will leave the bay!”

## RULE II.

192. *The common question, or that constructed by the reversed position of the nominative and verb, usually take thorough expression.*

This form of question has been called *direct* from the fact that it may always be answered by *yes* or *no*, while those beginning with adverbs or pronouns have been called *indirect* because they can not be answered by *yes* or *no*.

## EXAMPLES OF COMMON QUESTIONS TAKING THOROUGH EXPRESSION.

“Would you do homage in the most agreeable way? Would you render the most acceptable service? Offer unto God thanksgiving.”

“Have you forgot me?”

“Has some saint gone up to heaven?”

We have an exception to the above rule in the very moderate form of question which becomes partial,—as in Hamlet’s inquiry:

“Will you play upon this pipe?”

“This pipe, will you play upon it?” This may bear the upward movement on the merely verbal form of interrogation, “Will you play?” and pipe may be emphasized by being made a feeble cadence. Should the interrogation be earnestly increased, it would demand the thorough in-

tonation. This same form of intonation may be used in the simple question: "Can we have the flag?"

### RULE III.

193. *Adverbial or pronominal questions of a moderate degree of earnestness require only the partial expression.*

In the adverbial construction, the uncertainty or doubt constituting the question does not generally extend to the whole of the sentence, certain facts being implied as admitted or understood, the doubt existing only in their relation to certain circumstances of agency, person, time, place, manner, etc. Thus, in the sentence, "Where has he gone?" the fact of his having gone is not the point of the question, but the *direction* indicated by the interrogative word *where*? This word, then, will receive the interrogative expression, while the remainder of the sentence will pass through the diatonic melody. This expression is not always effected by a direct rising interval.

The unequal direct wave may be used for the purpose of interrogation instead of the simple concrete, and is almost invariably employed for this purpose. In the interrogative words of adverbial and pronominal question in this use of the wave, the second or falling constituent is usually shorter than the rising, and marked by final pressure. Sometimes this intonation will extend to all the syllables of quantity in such a sentence, if uttered with impressiveness or gravity.

When interrogative sentences contain members or clauses embracing an *address*, or an *assertion*, or *expletives*, or *reference to causes* modifying the leading point of the question, yet not properly included in the interrogation, they require the partial expression only.

EXAMPLES.

Interrogative sentences containing an address:

“Why with some little train, my lord of Buckingham?”

“Where dwell you, pretty youth?”

The question seems to end at *train* and *you*, and the remainder of the sentence should therefore have the purely diatonic melody and cadence.

“Are you mad, you Malonius?”

Here the interrogative ends with *mad*.

Containing an assertion:

“Why *did you laugh then*, when I said man delights not me?”

“*Is this the place* that you spoke of?”

“*Talk to me of rocks and shoals*, me who took the soundings, te’l  
On my fingers every bank, every shallow, every swell  
'Twixt the offing here and Greve, where the river disembogues?”

Containing an expletive:

“*What’s Hecuba to him*, or *he to Hecuba*,  
That he should weep for her?”

Containing a cause:

“*What of his heart perceive you in his face*,  
By any likelihood he showed to-day?”

RULE IV.

194. When two or more questions are connected by the disjunctive conjunction OR, and thus placed in apposition to each



other; or, if a series of two or more questions be thus connected with others following, by the same conjunction, the first should have the thorough, and the second the partial expression.

#### EXAMPLES.

The question put by Richard to Buckingham is of this description:

*"But shall we wear these glories for a day?"*

*Or, shall they last and we rejoice in them?"*

*"Shall we in your person crown the author of the public calamities, or shall we destroy him?"*

*"Does God, after having made his creatures, take no further care of them? Has he left them to blind fate or indirect chance? Or does he always graciously preserve and keep and guide them?"*

#### RULE V.

195. (1) *When questions of a moderate degree succeed each other in series, each does not require the same extent in interrogative expression as it would when uttered singly.*

(2) *Single interrogative sentences of great length and moderate temper also require only the partial expression.*

The reason of this rule is probably that the mind of the hearer, becoming so "in the humor of the question," as Dr. Rush puts it, that the latter is sufficiently indicated by the grammatical form. The use of partial intonation, in such cases, obviates the monotony of a succession of similar effects which would arise from a continuation of the thorough expression.

## EXAMPLES.

“Are you called forth from out a world of men,  
To slay the innocent? What is my offence?  
Where is the evidence that doth accuse me?  
What lawful quest have given their verdict up  
Unto the frowning judge? or who pronounced  
The bitter sentence of poor Clarence’s death?”

“How looked he? Wherein went he? What makes he here?  
Did he ask for me? Where remains he? How parted he with  
thee? And when shalt thou see him again? Answer me in one  
word.”

“Can splendid robes, or beds of down,  
Or costly robes that deck the fair,  
Can all the glories of a crown  
Give health, or soothe the brow of care?”

“What penny hath Rome borne,  
What men provided, what munition sent,  
To underprop this action? Is’t not I  
That undergo this action?”

In giving the preceding rules concerning the relations of the grammatical structure of questions to the form of intonation, the temper of the question has been assumed to be moderate, or, at most, earnest, indicating principally a state of simple inquiry. But inquiry, as formally stated, often co-exists with the passionate states of the mind. All the grammatical forms of a question may then be employed with the additional element of great surprise, indignation, anger, scorn, etc., and, as such, become proportionally vehement.

Vehemence of expression, under any grammatical structure, and with a number of questions in conjunction or series, *very generally* requires the thorough intonation, every accented syllable thus becoming more or less emphatic, and passing through the intervals of the fifth, octave, and wider inverted waves, intensified by stress, aspiration, etc., according to the kind and degree of the passion. From this arises the following important rule:

#### RULE VI.

196. *Where questions are very earnestly or very vehemently made, under any form of grammatical construction, or where there are a number of questions, either in conjunction or series, they should generally receive the thorough expression.*

#### EXAMPLES.

We have an example in the question of repulsive indignation in Cleopatra's reply to Cæsar's friend:

“Know, sir, that I  
Will not wait pensioned at your master's court;  
Nor once be chastized with the sober eye  
Of dull Octavia. *Shall they hoist me up,*  
*And show me to the shouting varletry*  
*Of censuring Rome?* Rather a ditch in Egypt  
Be gentle grave unto me!”

Terrified surprise is expressed in the question of Lady Macbeth after the murder of Duncan:

“Why did you bring the daggers from the place?  
They must lie there.”

In Hamlet's violent address to Laertes at the grave of Ophelia we have a series of vehement questions:

"Show me what thou'llt do:

Woo't weep? woo't fight? woo't fast? woo't tear thyself?

Woo't drink up eisel? eat a crocodile?

I'll do't. Dost thou come here to whine?

To outface me with jumping in her grave?"

This example has been given before to illustrate the use of the discrete intervals in dealing with short quantities. A striking contrast is here exhibited between the effect of the interrogative on the short quantities, *weep*, *fight*, *fast*, etc., and their rapid concretes, and the power of the voice on the long quantity *tear*, which would rise from a low plane on a slow concrete of a wide rising interval or wide inverted wave, intensified in earnestness by final stress.

Thorough expression is effected by the use of some of the wider intervals, or their inverted waves, equal and unequal, on every syllable of the melody, the extent of the interval or wave varying with the degree of earnestness or vehemence, and according to the same degree and the peculiar kind of mental excitement, combined with stress, aspiration, tremor, etc.

The partial expression is effected by the use of occasional interrogative intervals or phrases in the course of the plain melody, usually of the third or fifth, or their unequal direct or inverted waves, with the addition, in extreme earnestness, of final or median stress. (To the latter part of the rule an exception exists in monosyllabic questions and short questions having the assertive form.) These, however, may receive the direct unequal wave with final pressure or median stress, which gives the dignity of interrogative expression.

## GRAMMATICAL QUESTIONS REQUIRING THE DOWNWARD INTONATION.

197. A question may be connected in the mind with such a vehement desire for an answer, that the passionative state of command shall overbear the state of inquiry, and impart to the utterance the intonation peculiar to the former, which we have learned is positively downward. In such cases, the interrogative character of the question is indicated only by the grammatical construction, while the intonation expresses a demand for a reply. This is called the *imperative* question, and is illustrated in the following passage from "*Macbeth*:"

*Witches*.—Seek to know no more.

*Macbeth*.—I will be satisfied: deny me this,

And an eternal curse fall on you! Let me know

*Why sinks that cauldron? and what noise is this?*

Macbeth's mental condition of angry command is exhibited in the imperative "Let me know," and the same imperative force overrules the ordinary expression of inquiry which would accompany such questions, driving the voice through the down-sweeping movements of command on all the syllables of quantity. The imperative question is often exhibited in the angry inquiry of a superior to an obdurate culprit, concerning his offense; as,

Why did you do it? Where have you been? What have you been doing? Who says this?

Grammatical questions may be employed as a figure of speech to convey a positive state of mind, such as conviction or belief *in the negative of the point of inquiry*. In such questions, there is a positive expectation in the mind of the interrogator of acquiescence in this conviction on

the part of the person or persons addressed, and this assurance, exactly the reverse of the doubt of inquiry, is naturally expressed by the use of the downward intonation. In such questions there is no real inquiry, although made in the grammatical form; but by them the hearer is much more likely to be led, through the appeal to his opinion, to an acquiescence in the negative of the question, than if the speaker's belief in it had been made in the declarative form. Questions coming under this head may be called appealing questions, as an appeal is always made with a confident expectation of a favorable decision, and is, therefore, positive or confident in its expression, though deferential or non-assertive in its verbal form. We have an example of such a question in Brutus's appeal to the gods in the following lines from "*Julius Cæsar*:"

"Judge me, you gods! *Wrong I mine enemies?*  
And, if not so, *how should I wrong my brother?*"

The questions marked should take either wide downward concretes, or if desiring to express less of confidence in the decision, the unequal direct waves of a rising third and falling fifth, as a sort of compromise between deference and assurance, the first expressing some doubt, and the second certainty. We have a similar instance of the appealing question in Antony's oration over Cæsar:

"He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill:  
*Did this in Cæsar seem ambitious?*"

Also:

"You all did see, that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse. *Was this ambition?*"



The desire on the part of Antony being to establish the conviction that Cæsar was *not* ambitious.

These questions may be intonated in either of the ways described in the preceding instance. The form of the unequal wave, for obvious reasons, is more persuasive in its character than the direct downward movements.

The question of the language quoted may be given with the interrogative intonation of doubt, or with the rising interrogation of the wide inverted wave, but neither of these would effect the intended result of the wily orator, or follow the evident intent of the author in so placing them.

Negative questions, which imply an appeal for confirmation of a belief in the reverse of the point of inquiry, or in the affirmation of the question, belong properly in this connection. These, however, can not be strictly called figurative questions, thus: "Is it not too bad!" "Is it not monstrous!" meaning in both cases that it is so. From the preceding we have the following rule:

#### RULE.

198. *All imperative questions, and all figurative questions, or questions of appeal, require the downward intonation throughout, either in the form of the direct downward concretes, or of the direct unequal waves, having second constituent longer than first, usually with final, thorough, or median stress.*

#### EXAMPLES FOR PRACTICE IN QUESTIONS DEMANDING DOWNWARD INTONATION.

##### IMPERATIVE.

"*Tell me, thou fellow, is not France forsworn?*"

Douglas's haughty, imperative speech, loses much of its force and dignity if given with the rising movements of

the voice. The positive state of his mind overrules the interrogative character of the sentence, and demands the down sweep of the voice, combined with high pitch, increase of force, and final stress.

“And dar’st thou, then,  
To beard the lion in his den,  
The Douglas in his hall?  
And hop’st thou hence unscathed to go?  
No! by Saint Bride of Bothwell, no!”

“Soars thy presumption then so high,  
Because a wretched kern ye slew,  
Homage to name to Roderick Dhu?”

#### APPEALING QUESTIONS.

“Is this a time to be gloomy and sad,  
When our mother nature laughs around?  
When even the deep blue heavens look glad,  
And gladness breathes from the blossoming ground?”

“But can we believe that a thinking being, which is in perpetual progress of improvement, and traveling on from perfection to perfection, after having just looked abroad into the works of its Creator, and made a few discoveries of His infinite goodness, wisdom, and power, must perish at her first setting out, and in the very beginning of her inquiries?”

“I put it to your oaths: do you think that a blessing of that kind—that a victory, obtained by justice over bigotry and oppression, should have a stigma cast upon it by an ignominious sentence upon men bold and honest enough to propose that measure?”

#### NEGATIVE QUESTIONS.

“‘Art thou a friend to Roderick?’ ‘No.’  
‘Thou darst not call thyself a foe?’  
‘I dare, to him and all the band  
He brings to aid his murderous hand.’

*Have I not hideous death within my view,  
Retaining but a quantity of life,  
Which bleeds away, even as a form of wax  
Resolveth from his figure 'gainst the fire?  
What in the world should make me now deceive,  
Since I must lose the use of all deceit?  
Why should I then be false; since it is true  
That I must die here, and live hence by truth?"*

"Ay, his breast:  
So says the bond;—*doth it not*, noble judge?  
Nearest his heart, those are the very words."

"Now, my co-mates, and brothers in exile,  
*Hath not old custom made this life more sweet  
Than that of painted pomp? Are 'not these woods  
More free from peril than the envious court?"*

## CHAPTER XXIII.

### *Expressive Melody; Sentential Pitch; Transition in Pitch.*

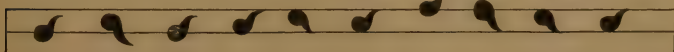
199. ALL movements of pitch which carry the voice either concretely or discretely beyond the plain second, concrete and radical, of the diatonic melody of passionless thought, form what are called *expressive* or *emphatic phrases*. These may be occasional, or they may prevail throughout a passage or sentence, and extend the cadence at the close either into the wider intervals or waves. But the voice is constantly recurring to the plain diatonic melody on phrases or passages of less eagerness or excitement, and on the unaccented syllables and unemphatic words, for it is this melody against which the wider and more vivid intonations are thrown into relief.

The following notated passage from "*Paradise Lost*," descriptive of Abdiel's encounter with Satan, furnishes an example of the introduction of the wider intervals into the diatonic current for the purpose of emphasis or expression. The language is notated to express the energy of the action it describes, hence the frequent use of the alternate phrase.

So say - ing, a no - ble stroke he lift - ed high,



Which hung not, but so swift with tem - pest fell



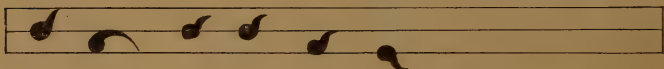
On the proud crest of Sa - tan, that no sight,



Nor mo - tion of swift thought, less could his shield,



Such ru - in in - ter - cept.



Wider intervals on the emphatic words may be employed according to the taste and the conception of the reader as to the requisite degree of expressive energy.

200. The wider intervals, especially the fifth and octave, with their waves, and the semitone, are the most striking constituents of the voice, and are employed to express only the most intensified and energetic states of the mind; these states being the exception, instead of the rule, the remarkable effect of their signs, unduly repeated, produce a monotony at once unnatural and offensive to the ear. They should not be introduced, therefore, into the current of speech, without just grounds in the character of the language. "The ear," says Rush, "has its green as well as the eye," and, therefore, rests upon and returns with pleasure to the plain diatonic utterance of language.

"He who is constantly dealing out his thirds, fifths, octaves, and semitones," adds Rush, "allows no repose to the ear, and when real cause for expression comes, both the ear and mind are unable to perceive their real meaning; while upon the vocal level, so to speak, of the diatonic ground, the expressive intervals properly employed come with all the pleasing and natural effect of variety and contrast."

Exaggeration of feeling which elevates small matters to emphatic importance, often leads, in the ordinary uses of the voice, to an indiscriminating employment of its constituents of thought and expression.

The wider intonations naturally combine, for the full sum of expressive effect, with appropriate degrees and varieties of force, time, and quality.

The simple diatonic melody which links the expressive intonations together, although it can not be said to have what has been strictly termed expression in itself, as a mode of pitch will always receive a *general coloring* of expression by adopting the prevailing quality, time, and force (though in a lesser degree) of the expressive parts of the melody, thus receiving a shade of the color of expression given to any succession of language by the expressive elements which enter into its utterance.

In fine, the current diatonic melody of speech is the golden thread of utterance, upon which are hung the glittering gems of the imagination, the golden beads of feeling, or the pearls of energized truth, as expressed in the higher intervals and waves and their attendant vocal elements.

The melody of language does not always flow by an uninterrupted succession of phrases between periods, but frequently the intensity of excitement attending passionate utterance causes an exhaustion of breath; the subsequent act of refilling the lungs produces the longer pauses of what is termed the Broken Melody, and exists only in language of the most passionate character.

#### SENTENTIAL PITCH.

201. In our study of the expressive or significant character of pitch, the attention has been thus far chiefly



directed to the individual concretes and their relation to each other in the successions of melody.

But all melody derives a certain expression over and above that arising from its individual constituents of concrete and discrete intervals, from its *general pitch*, or that particular range of the compass through which those intervals are varied. This may be called the *Sentential Pitch*, as describing the general position in the scale of whole sentences or groups of words.

When the character of the thought, sentiment or passion continues the same, there will be a prevailing note or degree of the scale, above and below which the radicals of the melody will rise or fall, and to which they will frequently return, the latter thus progressing within a certain range or limit.\* The voice, however, following the variations of thought and passion, is continually changing the melody from one range of pitch to another. This change is called *Transition*.

#### TRANSITION IN PITCH.

**202.** Transitions are generally made for one of the three causes following :

1. To mark a change in the sentiment or passion.
2. To mark a change in the train of thought, and
3. To mark an introduced or parenthetical idea.

Transition from one range of pitch to another may be made proximately through the entire compass, or it may be made from one part of the scale to another, more remote, by a discrete change. Wide and sudden transitions should only mark the language of extreme passion, in which the

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\* This prevailing note has some similarity to the key-note of music, but not sufficient to warrant the employment of the term key in speech.

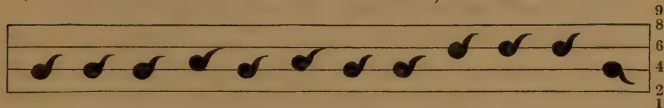
states of mind are apt to pass suddenly from one extreme to another; or in that of facetious humor, expressive of the quaint contrasts of widely differing thoughts or impressions.

The effect of wide transitions quickly made is always that of a sudden surprise or shock to the hearer. They become, therefore, one of the most striking elements of vocal effect, and are especially adapted to the strongest dramatic expression. Lesser transitions in pitch produce the effect of a change sufficient to indicate the mental transition from one state to another more nearly related, and also to afford an agreeable variety by avoiding the monotony of a continuation of the same sentential pitch.

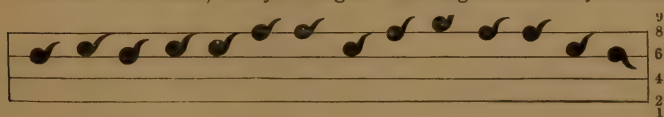
The following notation furnishes an example of the less striking effect of a temperate and moderate transition, as well as of the adaptation of the general pitch to the sentiment to be expressed. If the notation were intended to indicate the full expression of the passage, it would require frequent waves to express the long quantities, but it is notated simply to illustrate the point under consideration of transition and sentential pitch.

The figures marking the sentences correspond with those at the side of the staff, and indicate the transition in pitch:

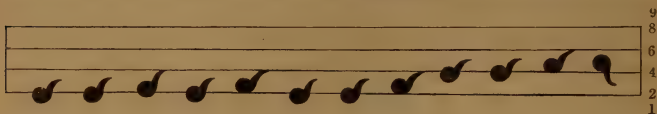
4 The moon her - self is lost in heav'n ; 6 but thou art for-



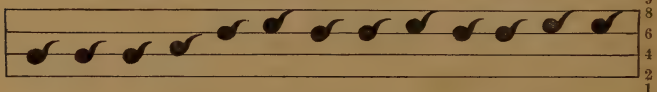
ev - er the same, 8 re - joi - cing in the brightness of thy course.



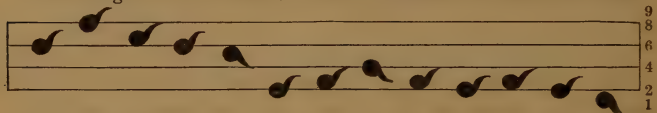
2 When the world is dark with tempests, 4 when thunders roll,



and lightnings fly, 6 thou look'st in thy beau-ty from the clouds,



and laugh'st at the storm. 2 But to Os-sian thou look'st in vain.



203. Of the wide and sudden transitions of passionate expression, the following lines from the potion scene of "*Romeo and Juliet*" furnish a striking example:

"O! if I wake, shall I not be distraught,  
 Environed with all these hideous fears?  
 And madly play with my forefathers' joints?  
 And pluck the mangled Tybalt from his shroud?  
 And, in this rage, with some great kinsman's bone,  
 As with a club, dash out my desperate brains?  
 O, look! methinks I see my cousin's ghost  
 Seeking out Romeo."

After concluding the terrible picture of the horrors of the tomb on the words "dash out my desperate brains," the disordered imagination of Juliet suddenly seems to see the ghost of Tybalt. From a wide falling interval, or extended form of the feeble cadence on *brains*, the voice, following the sudden emotion of fright and terror, makes an upward transition or leap of a full fifth or octave on *O*,

look, and the melody continues at or near that height to the end of the sentence.

An example of a striking transition to a lower pitch is exhibited in the following passage from "*Richelieu*," embodying at once the prelate's solemn warning and bold defiance of Baradas in placing Julie under the protection of the church:

"Around her form I draw  
The awful circle of our solemn church!  
Set but a foot within that holy ground,  
And on thy head—yea, though it wore a crown—  
I launch the curse of Rome!"

Here the words *solemn church* should be read in a low pitch, the solemnity increased by prevailing monotone. From this the voice rises to a higher range in the bold and ringing expression of the defiance hurled, as it were, in the name of the church, continuing at this height until the word *curse*: this should be struck at the highest discrete pitch, and descends a fifth concretely, with aspirated orotund quality and concentrated force; the voice falls discretely at least a fifth on the words *of Rome*, the latter being given with a wave and the median swell.

204. The effect of transition in pitch is generally heightened by a change, also, in:

1. The Force.
2. The Rate of Utterance.
3. The Phrases of Melody.

A temperate transition effected by these several agencies should always mark those parts of reading or discourse where a reader enters on a new train of thought. Such parts are generally divided to the eye by paragraphs, and should be as clearly marked to the ear. The voice indicates either a change in the subject or its treatment.

The change should generally be to a lower pitch, unless the expression demands a higher, or that of the preceding paragraph terminates very low. This rule for transition at a fresh train of ideas is most applicable to narrative, descriptive, or less impassioned reading, and to public speaking, and is to avoid the monotony so common to both of keeping the voice on one continuous line. A reader or speaker should, in ordinary speaking or reading, pitch the voice a little lower than the middle note in starting out.

205. In the following example, the whole of the first section should be read with about the same pitch, quality, and rate as that used in conversation, but with more force. The second section should begin about a radical third lower, with monotone and a slower movement. Upon the third line, the voice should rise somewhat higher in pitch, with some increase of rate; while upon the fourth, it should be still louder, higher, and more rapid, especially upon the last four lines. The voice should again fall in pitch upon the commencement of the next section, and should be slow in movement, with a prevalence of monotone.

“At midnight, in his guarded tent,  
The Turk was dreaming of the hour  
When Greece, her knee in suppliance bent,  
Should tremble at his power;  
In 'dreams, thro' camp and court, he bore  
The trophies of a conqueror;  
In dreams his song of triumph heard;  
Then wore his monarch's signet ring,  
Then pressed that monarch's throne—a king;  
As wild his thoughts, and gay of wing,  
As Eden's garden bird.

“An hour passed on.—The Turk awoke;  
That bright dream was his last;  
He woke—to hear the sentry's shriek,  
'To arms! they come! the Greek! the Greek!’

He woke to die 'midst flame and smoke,  
 And shout and groan, and sabre stroke,  
 And death shots falling thick and fast  
 As lightnings from the mountain cloud:  
 And heard, with voice as trumpet loud,  
 Bozzaris cheer his band:  
 'Strike—till the last armed foe expires,  
 Strike—for your altars and your fires,  
 Strike—for the green graves of your sires,  
 God—and your native land!'

"They fought—like brave men, long and well,  
 They piled that ground with Moslem slain,  
 They conquered—but Bozzaris fell,  
 Bleeding at every vein."

—"Marco Bozzaris," HALLECK.

206. Lastly, transition in pitch marks the difference between the parenthetical idea and the current thought it interrupts.

The parenthesis, in introduced clauses, always represents what may be termed a cross-current of thought, and as such must be distinguished vocally from the main current. Whether the parenthetical clause shall be raised or depressed, however, depends entirely upon the pitch of the main sentence, for if this, from the nature of the sentiment, be in low pitch, the parenthesis should be in a higher, and *vice versa*, the necessary contrast being most naturally effected in this way. It should, moreover, generally terminate with the same melodic movement as that marking the close of the last word preceding it, in order to preserve the connection on the ear between the parts of the sentence it separates.

The parenthesis should always be marked by a lighter force and a quicker movement, as well as a change in pitch, never taking as much expression as the current into which it breaks. It should be put in lighter colors, as it were, as incidental only to the main expression.



207. In addition, therefore, to the elementary drills already given for the purpose of developing the voice to its fullest extent in pitch, the following exercise should be practiced.

Let the lines here given be begun upon the lowest pitch, and with energetic force be carried gradually upward, through successive ranges, until the voice has traversed its entire compass (not running into falsetto). Then let a descent be made in the same manner to the lowest pitch again—an earnest degree of force being sustained throughout. This should be frequently repeated upon the words here given, and upon others the student may himself select for the purpose. This manner of reading is, of course, to be without reference to the sense or sentiment, but simply as an exercise of the voice through the various ranges of its compass:

“And here his course the chieftain staid,  
Threw down his target and his plaid,  
And to the lowland warrior said:—  
‘Bold Saxon! to his promise just,  
Vich-Alpine has discharged his trust.  
This murderous chief, this ruthless man,  
This head of a rebellious clan,  
Hath led thee safe through watch and ward,  
Far past Clan-Alpine’s outmost guard.  
Now, man to man, and steel to steel,  
A chieftain’s vengeance thou shalt feel.  
See here, all vantageless I stand,  
Arm’d, like thyself, with single brand:  
For this is Coilantogle ford,  
And thou must keep thee with thy sword.’”

208. To be able to make transitions from one pitch to another in speaking, particularly to another widely removed, is one of the most difficult points of execution in the artistic use of the speaking voice, and one of the most

important, as it constitutes the first requisite in marking the ever-succeeding changes from one state of thought or passion to another.

In addition to examples for practice of the uses of transition in expression here given, transitions in pitch should be practiced in every degree upon successions of the vowel elements and successions of numerals. See ¶ 163. Transitions in pitch may be taught in class-reading by appropriating to each of the class certain parts of any passage containing rapid and discursive dialogue between different speakers, in which the pitch of the sentence is continually changing as it passes from one to the other.

#### EXAMPLES OF TRANSITION IN PITCH.

In the following stanza, the last couplet falls below the middle pitch, to mark the prophetic character of the thought:

“They dropped their lines in the lazy tide  
Drawing up haddock and mottled cod;  
*They saw not the shadow that walked beside,  
They heard not the feet with silence shod.*”

“With that he cried, and beat his breast;  
For lo! along the river’s bed  
A mighty eygre reared his crest,  
And up the Lindis raging sped.  
It swept with thunderous noises loud,  
Shaped like a curling snow-white cloud,  
*Or like a demon in a shroud.*”

“Round purple peaks  
It sails, and seeks  
Blue inlets, and their crystal creeks,  
*Where high rocks throw,  
Through deeps below,  
A duplicated golden glow.*”

The stanza from "*The Battle of Waterloo*" opens with high pitch, aspirated quality. The answer is made in lower pitch, and clear, full quality of voice, with loud concrete; this is continued to sixth line, when the voice is lifted on *hark*, and falls on "*that heavy sound breaks in once more*;" "*As if the clouds*," etc., rises slightly in pitch.

"Did ye not hear it?—No; 't was but the wind,  
 Or the car rattling o'er the stony street;  
 On with the dance! let joy be unconfined;  
 No sleep till morn, when Youth and Pleasure meet  
 To chase the glowing Hours with flying feet—  
 But, hark!—that heavy sound breaks in once more,  
 As if the clouds its echo would repeat;  
 And nearer, clearer, deadlier than before!  
 Arm! Arm! It is!—it is!—the cannon's opening roar!"

#### SUDDEN TRANSITION.

The following passage from Collins's "*Ode*" will afford a fine example of variation. In passing from the tone of melancholy to that of cheerfulness, it will be observed that the voice changes from a *faint* utterance, low note, and slow rate, to a strain which is comparatively *forcible*, *high*, and *rapid*.

#### MELANCHOLY.

"Through glades and glooms the mingled measure stole,  
 Or, o'er some haunted stream, with fond delay,  
 (Round an holy calm diffusing,  
 Love of peace and lonely musing,)  
 In hollow murmurs died away."

#### CHEERFULNESS.

"But, O! how altered was its sprightlier tone,  
 When Cheerfulness, a nymph of healthiest hue,

Her bow across her shoulder flung,  
 Her buskins gem'd with morning dew,  
 Blew an inspiring air, that dale and thickets rung!—  
*The hunter's call, to Faun and Dryad known."*

"Did you know the burning of his bosom!—(*but I speak un-  
 thinkingly, perhaps, what my delicacy should not have whispered, even  
 in the ear of friendship*)."

"Could we but prevail on my father to think thus!—(*alas, his  
 mind is not formed for contracting into that narrow sphere which his  
 fortune has now marked out for him*)."

In the following, the poetic narrative is delivered in mid-  
 dle pitch, full natural quality, changing to orotund at the  
 sixth line. The sudden transition occurs at *'tis fired*,  
 where we have fine instance of climax and accelerated  
 movement.

"The vaults beneath the mosaic stone  
 Contain'd the dead of ages gone;

. . . . .

Here, throughout the siege, had been  
 The Christians' chiefest magazine;  
 To these a late form'd train now led,  
 Minotti's last and stern resource  
 Against the foe's o'erwhelming force.

"The foe came on, and few remain  
 To strive, and those must strive in vain;

. . . . .

To the high altar on they go;

. . . . .

And round the sacred table glow  
 Twelve lofty lamps, in splendid row,  
 From the purest metal cast;  
 A spoil—the richest, and the last.  
 So near they came, the nearest stretch'd  
 To grasp the spoil he almost reach'd,—

When old Minotti's hand  
 Touch'd with the torch the train—  
 'Tis fired !  
*Spire, vaults, the shrine, the spoil, the slain,*  
*The turban'd victors, the Christian band,*  
*All that of living or dead remain,*  
*Hurl'd on high with the shiver'd fane,*  
*In one wild roar expired !”*

#### GENERAL DIVISIONS OF PITCH.

**209.** The general divisions of pitch are *low, very low, high, very high*, and *middle or medium*. These, it is understood, are only relative, and do not mark any positive division of the scale. The great mistake in popular instruction is to treat pitch as sentential *only*, in which case the individual significance or expressive effect of syllabic intonation is overlooked, and only the general effect of pitch as an agent of expression observed.

A knowledge of this, however, is of great importance to the student in the expression of what is called the “deeper feelings,” such as *awe, horror, despair, deep grief, rage, scorn, fear, melancholy*, etc. In the utterance of *very serious* or impressive thoughts, the voice will adopt the lower ranges of pitch, the degree of gravity from which it will rise and fall being determined by the degree of depth or intensity in the feeling.

In the expression of the more *elevated, animating, gay*, and *joyous* states of mind, such as *hope, cheerfulness, mirth, joy, ecstasy, raillery, facetiousness*, etc., the voice will traverse the upper ranges of its compass in their appropriate degrees of gradation; while in states of sudden or extreme excitement, such as *alarm, acute grief or pain*, it will be carried into the highest, as in the shrieking and screaming utterance of the falsetto.

In ordinary or unimpassioned language, such as betokens a quiet state of mind, and is heard in unexcited conversation or narrative, or in earnest, didactic discourse, the melody naturally assumes the middle ranges of pitch, approaching, according to the gradations of feeling, either to the lower or upper ranges. In the ever varying states of the mind, there will be continued transitions from the one to the other, but the prevailing thought or feeling of a group of words, or of a sentence, may be said to determine their general sentential pitch. In grave or solemn language, tending to the lowest ranges of pitch, the melody is confined chiefly to the phrases of the monotone, interspersed with the rising or falling ditone, the quantity long and movement slow.\*

In language of a lighter character, mirthful, facetious, or joyous, where the melody traverses the upper ranges of pitch, the alternate phrase prevails, and if of a highly animated and glowing character, a rising and falling tritone may be occasionally employed.

#### HIGH PITCH.

“Quick brightening like lightning—it tore me along,  
Down, down, till the gush of a torrent, at play  
In the rocks of its wilderness, caught me—and strong  
As the wings of an eagle, it whirl’d me away.”

#### LOW PITCH.†

“Below, at the foot of that precipice drear,  
Spread the gloomy, and purple, and pathless Obscure!  
A silence of Horror that slept on the ear,  
That the eye more appall’d might the Horror endure!”

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\* Range refers to the compass—not a particular pitch.

† These examples are both from Schiller’s “*Diver*,” translated by Bulwer.



## MIDDLE PITCH.

LIGHT CONVERSATIONAL STYLE.—*Natural Quality. Light Radical Stress. Quick Movement. Delicate Force.*

The different sentiments require change in pitch in sentential form.

“Words are, as Wordsworth has happily said, ‘the incarnation of thought.’ Indeed, words, in themselves, are nothing more than ‘mouthfuls of spoken wind,’ the sons and daughters of the tongue and lungs. They are hardened into consistency by a process of pens, ink, and paper. In this state they take form. But naturally they are immaterial substances, like thoughts. The sculptor embodies an idea in marble, and we discriminate between the essence and the form. Why should we not also distinguish between a word printed or written, and a word spoken or conceived,—between the body and the soul of an expulsion of air? Words, in truth, are entities, real existences, immortal beings; and, though I would not go the whole length of Haslitt, in saying that they are the only things that live forever, I would indicate their title to a claim in the eternities of this world, and defend them from the cavils of presumption and ignorance.

. . . . .

“Leaving, however, these lofty notions of words, and coming down to the every-day world of books and men, we observe many queer developments of the cozenage of language. The most fluent men seem the most influential. All classes seem to depend upon words. Principles are nothing in comparison with speech. A politician is accused of corruption, inconsistency, and loving number one more than number ten thousand. Straightway he floods the country with words, and is honorably acquitted. A gentleman of far reaching and purse reaching intelligence concocts twenty millions of pills, and “works” them off to agents, and, in the end, transfers the whole from his laboratory to the stomachs of an injured and oppressed people, by means of—words. An author wishes to be sublime, but has no fire in him, to give sparkle and heat to his compositions. His ideas are milk-and-water logged, feeble, com-

monplace, nerveless, witless, and soulless; or his thoughts are ballasted with lead instead of being winged with inspiration. 'What shall I do?' he cries, in the most plaintive terms of aspiring stupidity. Poor poetaster! do not despair! take to thy dictionary,—drench thy thin blood with gin,—learn the power of words. Pile the Ossa of Rant on the Pelion of Hyperbole, and thy small fraction of the Trite shall be exalted to the heights of the Sublime, and the admiring gaze of many people shall be fixed upon it, and the coin shall jingle in thy pocket, and thou shalt be denominated Great! But if thy poor pate be incapable of the daring, even in expression, then grope dubiously in the dismal swamps of verbiage, and let thy mind's fingers feel after spungy and dropsical words, out of which little sense can be squeezed, and arrange the oozy epithets and unsubstantial substantives into lines, and out of the very depths of Bathos thou shalt arise a sort of mud-Venus, and men shall mistake thee for her that rose from the sea, and the coin shall still clink in thy fob, and thou shalt be called Beautiful! Such is the omnipotence of words! They can exalt the little; they can depress the high; a ponderous polysyllable will break the chain of an argument, or crack the pate of a thought, as a mace or a battle-ax could split the crown of a soldier in the elder time."

—"Words," WHIPPLE.

ANIMATED STYLE.—*Natural Quality. Light Radical. Waves. Moderate. Brisk Movement.*

"Some words on Language may be well applied,  
 And take them kindly, though they touch your pride;  
 Words lead to things; a scale is more precise,—  
 Coarse speech, bad grammar, swearing, drinking, vice.  
 Our cold Northeaster's icy fetter clips  
 The native freedom of the Saxon lips;  
 See the brown peasant of the plastic South,  
 How all his passions play about his mouth!  
 With us, the feature that transmits the soul,  
 A frozen, passive, palsied breathing-hole.  
 The crampy shackles of the ploughboy's walk  
 Tie the small muscles when he strives to talk;  
 Not all the pumice of the polished town

Can smooth this roughness of the barnyard down;  
 Rich, honor'd, titled, he betrays his race  
 By this one mark,—he's awkward in the face;—  
 Nature's rude impress, long before he knew  
 The sunny street that holds the sifted few.  
 It can't be helped, though, if we're taken young,  
 We gain some freedom of the lips and tongue;  
 But school and college often try in vain  
 To break the padlock of our boyhood's chain:  
 One stubborn word will prove this axiom true,—  
 No quondam rustic can enunciate *view*.  
 A few brief stanzas may be well employed  
 To speak of errors we can all avoid.

“Learning condemns beyond the reach of hope  
 The careless lips that speak of sōap for sōap;  
 Her edict exiles from her fair abode  
 The clownish voice that utters rōad for rōad:  
 Less stern to him who calls his cōat a cōat,  
 And steers his bōat, believing it a bōat,  
 She pardoned one, our classic city's boast,  
 Who said at Cambridge, mōst instead of mōst,  
 But knit her brows and stamped her angry foot  
 To hear a Teacher call a rōot a rōot.

“Once more; speak clearly, if you speak at all;  
 Carve every word before you let it fall;  
 Don't, like a lecturer or dramatic star,  
 Try over-hard to roll the British R;  
 Do put your accents in the proper spot;  
 Don't,—let me beg you,—don't say ‘How?’ for ‘What?’  
 And, when you stick on conversation's burrs,  
 Don't strew your pathway with those dreadful *urs*.”

—“*Language*,” O. W. HOLMES.

SERIOUS STYLE.—*Natural Quality. Light Radical Stress.  
 Moderate Force and Movement. Diatonic Melody, broken  
 by occasional Intervals of the Third and Waves of the Second.*

“For rising to eminence in any intellectual pursuit, there is not  
 a rule of more essential importance than that of doing one thing at

a time; avoiding distracting and desultory occupations, and keeping a leading object habitually before the mind, as one in which it can at all times find an interesting resource when necessary avocations allow the thoughts to recur to it. If, along with this habit, there be cultivated the practice of constantly writing such views as arise, we perhaps describe that state of mental discipline by which talents of a very moderate order may be applied in a conspicuous and useful manner to any subject to which they are devoted. Such writing need not be made at first with any great attention to method, but merely put aside for future consideration, and in this manner the different departments of a subject will develop and arrange themselves as they advance, in a manner equally pleasing and wonderful."

—"Qualities of a Well Regulated Mind," ABERCROMBIE.

### HIGH PITCH.

GAY STYLE.—*Expulsive Orotund. Impassioned Force. Median Stress.*

"Then sing, ye birds, sing, sing a joyous song!  
 And let the young lambs bound  
 As to the tabor's sound!  
 We in thought will join your throng,  
 Ye that pipe and ye that play,  
 Ye that through your hearts to-day  
 Feel the gladness of the May!  
 What though the radiance which was once so bright  
 Be now forever taken from my sight,  
 Though nothing can bring back the hour  
 Of splendor in the grass, of glory in the flower;  
 We will grieve not, rather find  
 Strength in what remains behind;  
 In the primal sympathy  
 Which having been must ever be;  
 In the soothing thoughts that spring  
 Out of human suffering;  
 In the faith that looks through death,  
 In years that bring the philosophic mind."

—"Intimations of Immortality," WORDSWORTH.

## VERY HIGH PITCH.

SONG OF EXULTATION.—*Expulsive Orotund. Impassioned Force. Quick Time. Median Stress.*

“Sing the bridal of nations! with chorals of love,  
Sing out the war vulture and sing in the dove,  
Till the hearts of the peoples keep time in accord,  
And the voice of the world is the voice of the Lord!  
Clasp hands of the nations  
In strong gratulations:  
The dark night is ending and dawn has begun;  
Rise, hope of the ages, arise like the sun,  
All speech flow to music, all hearts beat as one!”

—“*Christmas Carmen*,” WHITTIER.

JOYOUS MOVEMENT.—*Effusive Orotund. Quick Time. Impassioned Force. Median Stress.*

“O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms. For the Lord is a great God, and a great King above all gods.

“In his hand are the deep places of the earth: the strength of the hills is his also.

“The sea is his, and he made it: and his hands formed the dry land. O come, let us worship and bow down: let us kneel before the Lord our maker. For he is our God; and we are the people of his pasture, and the sheep of his hand.”

—*The Psalms.*

## LOW PITCH.

*Effusive Orotund. Median Stress. Slow Movement. Light Force.*

“O sleep, O gentle sleep,  
Nature's soft nurse, how have I frighted thee,  
That thou no more wilt weigh my eyelids down,  
And steep my senses in forgetfulness?

Why rather, sleep, liest thou in smoky cribs,  
 Upon uneasy pallets stretching thee,  
 And hushed with buzzing night-flies to thy slumber;  
 Than in the perfumed chambers of the great,  
 Under the canopies of costly state,  
 And lulled with sounds of sweetest melody?  
 O thou dull god, why liest thou with the vile,  
 In loathsome beds; and leav'st the kingly couch,  
 A watch-case, or a common 'larum bell?  
 Wilt thou upon the high and giddy mast  
 Seal up the ship-boy's eyes, and rock his brains  
 In cradle of the rude imperious surge,  
 And in the visitation of the winds,  
 Who take the ruffian billows by the top,  
 Curling their monstrous heads, and hanging them  
 With deaf'ning clamours in the slippery clouds,  
 That, with the hurly, death itself awakes?  
 Canst thou, O partial sleep! give thy repose  
 To the wet sea-boy, in an hour so rude;  
 And, in the calmest and most stillest night,  
 With all appliances and means to boot,  
 Deny it to a king?"

—"Sleep," SHAKESPEARE.

#### VERY LOW PITCH.

The vivid impression made upon Clarence's mind by his dream recalls the terror of the time, sinking the voice in pitch, which becomes aspirated, pectoral in quality, and causing a labored action of the organs.

"My dream was lengthened after life:  
 O, then began the tempest to my soul!—  
 . . . . .  
 With that, methought, a legion of foul fiends  
 Environed me, and howled in mine ears  
 Such hideous cries, that, with the very noise  
 I trembling waked, and, for a season after,  
 Could not believe but that I was in hell;  
 Such terrible impression made my dream!"

—"Clarence's Dream," SHAKESPEARE.



## STERN REBUKE.

"Woe unto you, scribes and Pharisees, hypocrites! for ye are like unto whited sepulchres, which indeed appear beautiful outward, but are within full of dead men's bones, and of all uncleanness. Even so ye also outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity."

—*New Testament.*

DISGUST AND LOATHING.—*Aspirated Pectoral Quality. Expulsive. Final Stress. Forcible Movement. Slow Time.*

"As Sir Launfal made morn through the darksome gate,  
 He was 'ware of a leper, crouched by the same,  
 Who begged with his hand and moaned as he sate;  
 And a loathing over Sir Launful came;  
 The sunshine went out of his soul with a thrill,  
 The flesh 'neath his armor 'gan shrink and crawl,  
 And midway its leap his heart stood still  
 Like a frozen waterfall;  
 For this man, so foul and bent of stature,  
 Rased harshly against his dainty nature,  
 And seemed the one blot on the summer morn,—  
 So he tossed him a piece of gold in scorn."

—"Vision of Sir Launfal," LOWELL.

"Death is here, and death is there,  
 Death is busy everywhere,  
 All around, within, beneath,  
 Above, is death; and we are death.  
 Death has set his mark and seal  
 On all we are, and all we feel.  
 First our pleasures die, and then  
 Our hopes, and then our fears, and when  
 These are dead, the debt is due,  
 Dust claims dust, and we die too."

—"Death," SHELLEY.

## CHAPTER XXIV.

### *Force.*

**210.** FORCE, considered as a generic property of the voice, may be defined as the variation of strength and weakness. This property we have seen to have its base in the degree of organic exertion with which language is uttered, under the varying circumstances or degrees of mental stimulus in thought and passion. Force exists under the modifications of *degree* and *form*.

The gradations in *degree* vary from the lightest and softest sound utterable to the most powerful effort of the human voice. They may be designated by the terms similarly employed in music: *pianissimo* (very soft or light); *piano* (soft or light); *mezzo-piano* (moderately soft or light); *mezzo* (moderate); *forte* (loud or strong); *fortissimo* (very loud or strong).

Although *force*, in its generic sense, thus comprehends the result in sound arising from every degree of organic exertion, the term *force*, when unqualified as to degree, is used in its ordinary and more limited application to signify only the higher degrees of this vocal property, and is thus employed as synonymous with *power*, *strength*, *energy*, *intensity*, etc.

The varieties of *form* in force have already been described as *stress*, or the peculiar application of intensity or energy to the several *parts*, or to the whole of the syllabic concrete.

In all previous studies, *force* has been practically treated and employed in common with other properties of the voice, and as inseparable from the elementary practices in voice development. At present, it is my object to set forth more specifically its relations to the utterance of thought and passion. I will first direct the student's attention to the general principle of force in this connection, leaving the individual expressive character of the several stresses to occupy a separate study as a peculiar modification of this principle.

Force may be applied to single syllables, to words, to phrases, or to whole sentences, according as the energy or intensity of the state of emotion or passion of the speaker shall demand.

All of the *passions* are in some degree forcible in their expression, from strong energy, in the utterance of *joy* and *ecstasy*, *cheerfulness*, etc., to vehement intensity in *anger*, *ferocity*, *rage*, *revenge*, *hate*, *terror*, and *pain*. *Certainty* is also more or less forcible in the expression of its positiveness. The *tranquil* state of unimpassioned thought impels the organs to but a moderate degree of exertion. *Doubt*, *uncertainty*, and *secrecy*, and the more gentle and plaintive emotions, generally employ an abated force or softness of utterance.

The circumstances and situation of a speaker determine the accurate degree of force to be applied to language independent of the thought, sentiment, or passion it expresses. When there is distance to be overcome, or large space to be filled, the energy of utterance must be correspondingly increased; whereas, nearness of a speaker to his object, or limited space in the dimensions of an auditorium, imply a proportionately abated force.

**211.** Force is always to be distinguished from mere loudness. In all exertion of the animal organism, it is concentration of effort which implies *power* in the result; without

this, mere loudness will become bawling, in its extremes; with it, there will be a firm, concentrated energy, which constitutes the real forcefulness of utterance. I can not better illustrate this point than by quoting Thelwell's compact summary of the essential difference between loudness and force:

“‘Force—contradistinct from loudness.’ An extract from Thelwell's ‘*Rhythmus*:’

“Loudness—caused by throwing out a great quantity of breath, by mere exertion of the diaphragm and intercostal muscles, while the fibers of the glottis are comparatively relaxed.

“Force—from rigid compression of the fibers connected with the primary organ of vocal impulse, by which means a small quantity of breath produces stronger and more distinct vibrations, the impulses of which, though less harsh and stunning, diffuse themselves through a wider circuit.”

All correct elementary practice, as previously directed, and in the exercises on stress to follow, will develop this firmness, efficacy, and economy of effort in organic action which constitutes true force, and will thus prepare the voice for a similar exertion in the expression of consecutive language.

The most intensified form in which language may be uttered is that called *suppressed force*. In this form of expression, the animal forces seem to be gathered up for a great effort of utterance, but seeming to be held back, as it were, by some conflicting or opposing force in the mind, *labor* to expend their power. The result is, a strong, half aspirated vocality in the language uttered, representing the utmost concentration of effort, and inspiring the hearer with a realizing sense of the pent up lava-flood of feeling or passion struggling and boiling underneath. Sometimes, in such utterance, the vocality is entirely crushed out, and the result is the strongest form of articulate whisper, which

requires the most intense muscular effort of which the voice-making apparatus is capable.

When the energy of expression is extreme, the breath sent forth can not, for some reason, be all converted into vocality. Aspiration, therefore, always marks in a greater or less degree the voice of all strongly energized or intensified utterance. For this reason, strongly passionative language read in a strong but perfectly pure vocality, becomes merely bombastic or unmeaning loudness.

**212.** The ability to command all degrees and forms of force is not the only requisite of study. These once acquired, the student must endeavor constantly to adapt them to the circumstances of occasion and expression, so that there shall be no waste of power, and no excess in its employment. He should never, even in the most extreme expression, expend all the power of which he is capable, thus leaving no reserve supply for other possible demands before recovery of the forces is practicable. Moreover, the reader or speaker impresses his hearer not only by the force he displays, but by what is recognized as his "reserve power."

Readers and speakers too often, in seeking to become forcible and impressive, lose sight of the discrimination which marks the difference between general vehemence and properly graduated effects in force. The correct employment of this element of voice, in its varied degrees and forms, to consistently represent the thought or passion to be expressed by the language, may be said to constitute, in great measure, the light and shade of vocal coloring.

The acquisition of force in degree, from the lightest (*pianissimo*) to the strongest (*forte*), is the object of all elementary exercises, as the natural development of cultivated organs. Under the head of stress we study the form of force; degree and form are inseparable.



## EXAMPLES IN FORCE.

## SUPPRESSED FORCE.

AMAZEMENT, AWE, AND HORROR.—*Aspirated Pectoral Quality. Slowest Movement. Median Stress. Lowest Pitch. Prevalent Monotone. Extremely Long Pauses.*

“I had a dream, which was not all a dream.  
The bright sun was extinguished ; and the stars  
Did wander darkling in the eternal space,  
Rayless, and pathless ; and the icy earth  
Swung blind and blackening in the moonless air ;  
Morn came, and went,—and came, and brought no day.

“The world was void ;  
The populous and the powerful was a lump,—  
Seasonless, herbless, treeless, manless, lifeless,—  
A lump of death—a chaos of hard clay.  
The rivers, lakes, and ocean, all stood still ;  
And nothing stirred within their silent depths :  
Ships, sailorless, lay rotting on the sea ;  
And their masts fell down piecemeal : as they dropped,  
They slept on the abyss without a surge ;—  
The waves were dead ; the tides were in their grave ;  
The moon, their mistress, had expired before ;  
The winds were withered in the stagnant air ;  
And the clouds perished : Darkness had no need  
Of aid from them, She—was the universe.”

—“*Darkness*,” BYRON.

See “*Clarence’s Dream*,” first example, very low pitch ; also “*Battle of Waterloo*,” fourth example, transition in pitch, Chapter XXIII.

“‘O-ho,’ she muttered, ‘Ye’re brave to-day !  
But I hear the little waves laugh and say,  
The broth will be cold that waits at home ;  
For it’s one to go, but another to come !’”

. . . . .



"The skipper hauled at the heavy sail;  
 'God be our help,' he only cried."

—"The Wreck of Rivermouth," WHITTIER.

#### SUBDUED FORCE.

*Tranquillity. Natural Quality. Median Stress. Moderate  
 Movement. Middle Pitch. Waves.*

"So, as I sat upon Appledore  
 In the calm of a closing summer day,  
 And the broken lines of Hampton shore,  
 In purple mist of cloudland lay,  
 The Rivermouth Rocks their story told;  
 And waves aglow with sunset gold,  
 Rising and breaking in steady chime,  
 Beat the rhythm and kept the time.

"And the sunset paled, and warmed once more  
 With a softer, tenderer afterglow;  
 In the east was moonrise, with boats off shore  
 And sails in the distance drifting slow.  
 The beacon glimmered from Portsmouth bar,  
 The White Isle kindled its great red star;  
 And life and death in my old-time lay,  
 Mingled in peace like the night and day!"

—"The Wreck of Rivermouth," WHITTIER.

#### PROFUND REPOSE.

"He who hath bent him o'er the dead,  
 Ere the first day of death is fled,—  
 The first dark day of nothingness,  
 The last of danger and distress,—  
 (Before decay's effacing fingers  
 Have swept the lines where beauty lingers,)  
 And marked the mild angelic air,—  
 The rapture of repose that's there,—  
 The fixed yet tender traits that streak

The languor of the placid cheek,  
 And,—but for that sad, shrouded eye,  
 That fires not,—wins not,—weeps not,—now,—  
 And but for that chill, changeless brow,  
 Where cold obstruction's apathy  
 Appals the gazing mourner's heart,  
 As if to him it could impart  
 The doom he dreads, yet dwells upon,—  
 Yes,—but for these and these alone,  
 Some moments,—ay,—one treacherous hour,  
 He still might doubt the tyrant's power:  
 So fair,—so calm,—so softly sealed,  
 The first—last look—by death revealed!"

—"Aspect of Death," BYRON.

#### MODERATE FORCE.

*Natural Quality. Gentle Expulsion. Middle Pitch. Gentle,  
 Radical, and Median Stress.*

"Once or twice in a lifetime we are permitted to enjoy the charm of noble manners, in the presence of a man or woman who have no bar in their nature, but whose character emanates freely in their word and gesture. A beautiful form is better than a beautiful face; a beautiful behavior is better than a beautiful form: it gives a higher pleasure than statues or pictures,—it is the finest of the fine arts. A man is but a little thing in the midst of the objects of nature, yet, by the moral quality radiating from his countenance, he may abolish all considerations of magnitude, and in his manners equal the majesty of the world. I have seen an individual, whose manners, though wholly within the conventions of elegant society, were never learned there, but were original and commanding, and held out protection and prosperity; one who did not need the aid of a court suit, but carried the holiday in his eye; who exhilarated the fancy by flinging wide the doors of new modes of existence; who shook off the captivity of etiquette with happy, spirited bearing, good natured and free as Robin Hood; yet with the port of an emperor, if need be, calm, serious, and fit to stand the gaze of millions."

—"Manners," EMERSON.

## SERIOUS STYLE.

"Is there not an amusement, having an affinity with the drama, which might be usefully introduced among us? I mean, Recitation.

"A work of genius, recited by a man of fine taste, enthusiasm, and powers of elocution, is a very pure and high gratification.

"Were this art cultivated and encouraged, great numbers, now insensible to the most beautiful compositions, might be waked up to their excellence and power.

"It is not easy to conceive of a more effectual way of spreading a refined taste through a community. The drama undoubtedly appeals more strongly to the passions than recitation; but the latter brings out the meaning of the author more. Shakespeare, worthily recited, would be better understood than on the stage.

"Recitation, sufficiently varied, so as to include pieces of chaste wit, as well as of pathos, beauty, and sublimity, is adapted to our present intellectual progress."

—"Recitation," CHANNING.

## DECLAMATORY STYLE.

"O, Rome! Rome! Thou hast been a tender nurse to me, ay! thou hast given to that poor, gentle, timid shepherd lad, who never knew a harsher tone than a flute-note, muscles of iron and a heart of flint; taught him to drive the sword through plaited mail and links of rugged brass, and warm it in the marrow of his foe. And he shall pay thee back, until the yellow Tiber is red as frothing wine, and in its deepest ooze thy life-blood lies curdled!"

—E. KELLOGG.

"And shall the mortal sons of God  
Be senseless as the trodden clod,  
And darker than the tomb?  
No, by the mind of man!  
By the swart Artisan,  
By God, our Sire!  
Our souls have holy light within;  
And every form of grief and sin

Shall see and feel its fire!  
By earth, and hell and heaven!  
The shroud of souls is riven!  
Mind, mind alone,  
Is light, and hope, and power!  
Earth's deepest night, from this blest hour,  
The night of mind is gone."

—EBENEZER ELLIOT.

TREMOR.—*With High Pitch and Brilliant, Orotund Quality.*

"Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the Lord, for he hath triumphed gloriously: the horse and his rider hath he thrown into the sea. The Lord is my strength and song, and he is become my salvation: he is my God, and I will prepare him a habitation; my father's God, and I will exalt him. The Lord is a man of war: the Lord is his name. Pharaoh's chariots and his host hath he cast into the sea: his chosen captains also are drowned in the Red Sea. The depths have covered them: they sank into the bottom as a stone. Thy right hand, O Lord, is become glorious in power: thy right hand, O Lord, hath dashed in pieces the enemy. And in the greatness of thine excellency thou hast overthrown them that rose up against thee: thou sentest forth thy wrath, which consumed them as stubble. And with the blast of thy nostrils the waters were gathered together, the floods stood upright as a heap, and the depths were congealed in the heart of the sea. The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

Thou didst blow with thy wind, the sea covered them: they sank as lead in the mighty waters. Who is like unto thee, O Lord, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out thy right hand, the earth swallowed them. Thou in thy mercy hast led forth the people which thou hast redeemed: thou hast guided them in thy strength unto thy holy habitation. The people shall hear, and be afraid: sorrow shall take hold on the inhabitants of Palestina. Then the dukes of Edom shall be amazed; the mighty men of Moab, tremb-

ling shall take hold upon them; all the inhabitants of Canaan shall melt away. Fear and dread shall fall upon them; by the greatness of thine arm they shall be as still as a stone; till thy people pass over, O Lord, till the people pass over, which thou hast purchased. Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the Sanctuary, O Lord, which thy hands have established. The Lord shall reign for ever and ever."

—*Song of Israel.*

"I call upon those whom I address to stand up for the nobility of labor. It is Heaven's great ordinance for human improvement. Let not that great ordinance be broken down. What do I say? It *is* broken down; and it *has been* broken down for ages. Let it then be built up again; here, if anywhere, on these shores of a new world,—of a new civilization. But how, I may be asked, is it broken down? Do not men toil? it may be said. They do indeed toil; but they too generally do it because they must. Many submit to it as in some sort a degrading necessity; and they desire nothing so much on earth as escape from it. They fulfill the great law of labor in the letter, but break it in the spirit; fulfill it with the muscle, but break it with the mind. To *some* field of labor, mental or manual, every idler should fasten, as a chosen and coveted theater of improvement. But so is he not impelled to do, under the teachings of our imperfect civilization. On the contrary, he sits down, folds his hands, and blesses himself in his idleness. This way of thinking is the heritage of the absurd and unjust feudal system under which serfs labored, and gentlemen spent their lives in fighting and feasting. It is time that this opprobrium of toil were done away. Ashamed to toil, art thou? Ashamed of thy dingy workshop and dusty labor-field; of thy hard hand scarred with service more honorable than that of war; of thy soiled and weather-stained garments, on which mother Nature has embroidered, 'midst sun and rain, 'midst fire and steam, her own heraldic honors? Ashamed of these tokens and titles, and envious of the flaunting robes of imbecile idleness and vanity? It is treason to Nature;—it is impiety to Heaven;—it is breaking Heaven's great ordinance. *Toil*, I repeat—*toil*, either of the brain, of the heart, or of the hand, is the only true manhood, the only true nobility."

"*The Nobility of Labor*," REV. ORVILLE DEWEY.

## SUSTAINED FORCE.

## SHOUTING.

"Tchassan Ouglou\* is on!  
 Tchassan Ouglou is on!  
 And with him to battle  
 The faithful are gone.—  
 Allah, il allah!  
 The tambour is rung;  
 Into his war-saddle  
 Each Spahi † hath swung:—  
 Now the blast of the desert  
 Sweeps over the land,  
 And the pale fires of heaven  
 Gleam in each Damask brand.  
 Allah, il allah!" ‡

—WM. MOTHERWELL.

## IMPASSIONED FORCE.

*Orotund Quality. Aspirated. Radical and Final Stress.  
 Waves and Wider Intervals. High Pitch. Rapid Movement.*

'O, woe to you, ye lofty halls! may no sweet sounds resound,  
 Nor harp, nor song your chambers through shall e'er again be  
 found,  
 Nay! nought but sighs and groans and slaves that tread their  
 timid way,  
 Till you the avenging fury crush to ruin and decay!

"And woe, ye fragrant gardens, in may-light soft and fair  
 I show to you the ghastly face of that dead minstrel there,  
 That you may wither at the sight, your crystal springs grow dry,  
 That in the future days of gloom all withered you may lie!

\* Pronounced Shassan Ooglue.  
 M. E.—27.

† Spā-hee.

‡ Turkish war-cry.



"And woe, thou godless murderer, thou curse of minstrelsy!  
 Thy strifes for wreaths of bloody fame are all in vain to thee!  
 Thy name shall be forgotten when in endless night 'tis tossed,  
 As e'en forever dying groans in empty air are lost!"

—"The Minstrel's Curse," UHLAND.

*Expulsive Orotund, changing to Explosion in the authoritative command opening the fifth line. High Pitch. Rapid Movement. Final Stress, changing to Radical, with Intervals and Waves.*

"O better that her shattered hulk  
 Should sink beneath the wave;  
 Her thunders shook the mighty deep,  
 And there should be her grave;  
 Nail to the mast her holy flag,  
 Set every threadbare sail,  
 And give her to the god of storms,  
 The lightning and the gale."

—"Old Ironsides," HOLMES.

#### TRANSITION IN FORCE.

In the following language descriptive of the glory of Italy gained at the terrible sacrifice of life, which fell so heavily upon Laura Savio, we have an instance of sudden transition from impassioned to suppressed force:

"When Venice and Rome keep their new jubilee,  
 When your flag takes all heaven for its white, green and red,  
 When *you* have your country from mountain to sea,  
 When King Victor has Italy's crown on his head,  
 (And *I* have my dead.)"

## CHAPTER XXV.

### *Stress: Studies in Stress, with a further Application to the Expression of Language.*

**213.** ALMOST all of the forms of stress, by changing the plain, equable character of the simple concrete, impart to it some unusual significance or expression.

The stresses of primary importance, and of the most frequent application, are the Radical, the Final, and the Median. They may exist with all degrees of force, but stress does not in all cases imply a strong enforcement of force.

The compound and thorough stresses do not admit of the same gradations in degree as the others named. They are, therefore, of more rare occurrence, being among the most striking and vivid constituents of language. The peculiar use of each stress in expression, will now be considered in order.

### RADICAL STRESS.

Radical stress, as an element of perfected articulation, affects all correctly uttered language, imparting to the latter, by its several degrees of incisive clearness, a delicately distinct or more energetic and vivid character. In brisk or animated utterance, this initial opening should be well marked and positive, while in graver language, lacking expressive force, it is less pronounced and decisive,

though the organic action should be none the less accurate and perfect.

The most clearly marked and decisive form of the unimpassioned radical stress, marks the distinctive words and syllables of language in which thought is to be definitely contrasted with thought, in order to convey a clear conception to the hearer of distinctive ideas entirely independent of emotion and passion. It is sometimes called the distinctive radical.

It should, however, never be carried to the extreme of *sharply puncturing* every distinctive word or syllable. To exhibit the difference between this simply distinctive use of radical stress and its employment as an element of forcible expression, let the following words be spoken simply as a clear, distinct statement, implying a slight degree of antithetical contrast in the words *out* and *in*:

“As he went *out* of my presence, you came *in*.”

Next, let the words “out of my presence” be uttered as an angry, imperative exclamation, and the forcible explosion on *out* will be in strong contrast to the delicately distinctive character of the opening sound of the same word in the first instance given.

Radical stress, then, has an expressive and an inexpressive form. It is the only form of stress which is not always in some degree expressive. As radical abruptness differs from the other stresses in being the root of all vocality, and hence a universal function of syllabic utterance, the reason of this exception is obvious. Although its execution is always the same, its degree marks the difference between its character as an element of sentiment and feeling, and that of a simple exponent of the neutral state of unimpassioned thought.

As a preparation for the following examples in unimpassioned radical stress, see ¶ 146.

## EXAMPLES OF RADICAL STRESS.

## UNIMPASSIONED RADICAL.

DIDACTIC COMPOSITION, SERIOUS STYLE.—*Natural Quality.*  
*Moderate Force, with occasional Thirds. Diatonic Melody.*

“Taste and genius are two words frequently joined together, and, therefore, by inaccurate thinkers confounded. They signify, however, two quite different things. The difference between them can be clearly pointed out, and it is of importance to remember it. Taste consists in the power of judging; genius, in the power of executing. One may have a considerable degree of taste in poetry, eloquence, or any of the fine arts, who has little or hardly any genius for composition or execution in any of these arts; but genius can not be found without including taste also. Genius, therefore, deserves to be considered as a higher power of the mind than taste. Genius always imparts something inventive or creative, which does not rest in mere sensibility to beauty where it is perceived, but which can, moreover, produce new beauties, and exhibit them in such a manner as strongly to impress the minds of others. Refined taste forms a good critic; but genius is further necessary to form the poet or the orator.”

“*Taste and Genius*,” DR. HUGH BLAIR.

## ANIMATED DESCRIPTION.

*Natural Quality. Moderate Force. Diatonic Melody, with Thirds and Fifths.*

“Within ’t was brilliant all and light,  
 A thronging scene of figures bright;  
 It glowed on Ellen’s dazzled sight,  
 As when the setting sun has given  
 Ten thousand hues to summer even,  
 And, from their tissue, fancy frames  
 Aërial knights and fairy dames.  
 Still by Fitz-James her footing staid,

A few faint steps she forward made,  
 Then slow her drooping head she raised,  
 And fearful round the presence gazed;  
 For him she sought, who owned this state,  
 The dreaded prince whose will was fate!  
 She gazed on many a princely port,  
 Might well have ruled a royal court;  
 On many a splendid garb she gazed—  
 Then turned bewildered and amazed,  
 For all stood bare; and, in the room,  
 Fitz-James alone wore cap and plume.  
 To him each lady's look was lent,  
 On him each courtier's eye was bent;  
 Midst furs, and silks, and jewels sheen,  
 He stood, in simple Lincoln green,  
 The center of the glittering ring—  
 And Snowdoun's Knight is Scotland's king!  
 As wreath of snow on mountain breast,  
 Slides from the rock that gave it rest,  
 Poor Ellen glided from her stay,  
 And at the monarch's feet she lay."

—"Lady of the Lake," SCOTT.

The splendor and brilliancy of the description of Sir Lancelot is effected by the employment of *Radical Stress*. *High Pitch*. *Orotund Quality*. *Rapid Movement*. *Concrete and Discrete Thirds, Fifths, and Waves*.

"A bow-shot from her bower eaves,  
 He rode between the barley-sheaves,  
 The sun came dazzling thro' the leaves,  
 And flamed upon the brazen greaves  
     Of bold Sir Lancelot.  
 A red-cross knight forever kneel'd  
 To a lady in his shield,  
 That sparkled on the yellow field,  
     Beside remote Shalott.

"The gemmy bridle glitter'd free,  
 Like to some branch of stars we see

Hung in the golden Galaxy.  
The bridle bells rang merrily  
    As he rode down to Camelot:  
And from his blazon'd baldric slung  
A mighty silver bugle hung,  
And as he rode his armor rung,  
    Beside remote Shalott.

"All in the blue unclouded weather  
Thick-jewel'd shone the saddle-leather,  
The helmet and the helmet-feather  
Burned like one burning flame together,  
    As he rode down to Camelot.  
As often thro' the purple night,  
Below the starry clusters bright,  
Some bearded meteor, trailing light,  
    Moves over still Shalott.

"His broad clear brow in sunlight glow'd;  
On burnish'd hooves his war-horse trode;  
From underneath his helmet flow'd  
His coal-black curls as on he rode,  
    As he rode down to Camelot.  
From the bank and from the river  
He flash'd into the crystal mirror,  
'Tirra lirra,' by the river  
    Sang Sir Lancelot."

*"The Lady of Shalott,"* TENNYSON.

#### FORCIBLE RADICAL.

214. The forcible, emphatic, or impassioned radical stress, varying in degree from vehement explosion to an earnest energy of abruptness, is expressive of all passions or emotions of a *violent, bold, impetuous, impulsive, or energetic* character; as strong anger, and states allied to it: *wrath, rage, impatience, courage, exultation, and imperious mirth.*



The abrupt burst of violent utterance which characterizes the impassioned vocality of fierce anger, issues from the organs with an eruptive blast of force that seems at times to give an almost superhuman intensity to the sound of the voice. Thus, when "the goblin full of wrath," in his attempt to repel the arch fiend from the gate of his infernal prison, bursts out in the fierce command, "Back to thy punishment, false fugitive," the emphatic words find utterance in the most impassioned form of radical stress. Aspirated force on the intensely impassioned radical stress is exemplified in Shylock's vindictive exclamation:

"Cursed be my tribe, if I forgive him."

Nature's primitive language of impassioned exclamation often receives its power and intensity of expression from the vehement explosion of sound which startles the ear with its instantaneous burst of force, as in the outbreak of angry indignation contained in the following words of Beatrice:

"O heaven, that I were a man!—  
I would *eat* his *heart* in the market-place."

Or in the sudden terror expressed in the words of Juliet:

"O! *look!* methinks I see my cousin's ghost,  
Seeking out Romeo!"

Or in the alarm of Lady Macbeth:

"*Alack!* I am afraid they have awaked, and 'tis not done."

Radical stress is also expressive of great positiveness in the state of the mind, and is, therefore, employed in imperative words of command, for the purpose of enforcing authority. Thus, in the military commands, *Attention!*

*Right Face! Shoulder Arms! March! Halt! Forward!* etc., it is the clear, strong explosion of the forcible radical stress which reaches every ear, and seems, in its sudden and decisive character, to compel attention and obedience.

The intermediate degrees of force in the radical stress, lying between the vehement outburst of passionative excitement and the merely accidental or distinctive form of this stress, are the signs of impulsive or impetuous earnestness of feeling, not amounting to the vehemence of ungoverned passion. Thus, in the eagerness and imaginative fervor of the following language of Juliet, the emphatic syllables would receive this simply energetic force or fullness of the radical stress:

“Gallop apace, ye fiery footed steeds,  
Toward Phœbus’ mansion; such a waggoner  
As Phaeton would whip you to the west,  
And bring in cloudy night immediately.”

The abrupt explosive enforcement of the radical stress is the only means of giving emphatic distinction or expression to immutable syllables. When, therefore, such syllables require strong emphasis, it must be accomplished by this stress, as in the expression of exultation in the word *victory* in the first of the following examples, and in that of angry impatience in the word *iteration* of the second:

“He shook the fragment of his blade and shouted *victory!*”

“Why this *iteration*, woman?”

**215.** The most forcible or impassioned form of radical stress, like all other extremes of expression, is to be employed only as in distinction of emphatic words or phrases in the current of language. It should never form a drift in utterance. Where it gives the general color of expression to a succession of words, however, by marking the most prominent, those that are subordinate in expression

will generally take on, in the natural consonancy of effects, some degree of the same energetic movement, more or less diminished, according as their individual value shall demand a lesser emphasis or simply an energetic articulation.

Only a persistent and disciplined exercise of the organs will secure that command over them by which syllables and words are launched, as it were, from the mouth, and swept in the current of utterance into the ear in compact, penetrating, and vivid forms of forcible expression.

The attention has been repeatedly directed to the fact of the organic act of occlusion necessarily preceding the radical abruptness of sound. This occlusion is most under command, and the explosion can be most perfectly given, on syllables beginning with a tonic element or with an abrupt one preceding a tonic. When a syllable begins with a subtonic or atonic which is not abrupt, a clear and forcible radical stress is not practicable. Some extent of abruptness can be given, however, by an energetic practice on such combinations.

#### SUGGESTIVE EXERCISES.

**216.** First utter words in columns with moderate, then earnest, then vehement radical stress. Then read in the sentence form, with the requisite degree of force and abruptness, on each marked syllable, calculated to fully express the fierce and vehement nature of the language employed. It must be borne in mind that these sentences have been arranged only with an eye to the prescribed oral effect; they present within a limited space a large number of words fitted to the expression of fierce abruptness and violent emotion, which it is the function of radical stress to enforce; besides, from not being involved and inverted in construction, they require no particular exercise of mind to grasp their meaning.

Burly,	Trembling,	Trumpets,	Coward,
Blattant,	Cowers,	Clang,	Depart,
Boasted,	Manly,	Hurl,	Dishonored,
Bragged,	Bearing,	Back,	Branded,
Challenged,	Fearless,	Crush,	More,
Challenger,	Champion,	Antagonist,	Falchion,
Outdared,	Outraged,	Herald,	Wield,
Dastard,	Innocence,	Thunders,	Honorable,
Beggar,	Hark,	Recreant,	Warfare.

*Though—burly—blattant and blustering—he—challenged—the—challenger—yet—the—out-dared—dastard—failed—to—meet—the—charge.—He—had—boasted—and bragged—of—his—power—to—hurl—back—and—crush—his—antagonist.—Behold—the—result!—A—beggar—for—mercy—knee—is—bent—head—uncovered.—Trembling—with—fear—he—cowers—before—the—bold—manly—bearing—of—the—fearless—champion—of—innocence.*

*Hark!—'t is—the—trumpets'—clang—three—times—it—sounds.—Listen—to—the—herald's—voice—it—thunders—forth.—Recreant—and—coward—depart.—Dishonored—and—branded—never—more—shalt—thou—hold—lance—in—rest—or—falchion—wield—in—honorable—warfare.*

*Executioner—blot—out—his—motto—and—strike—off—his—spurs.—Henceforth—let—the—name—of—Gaspard—Count—de—Burgo—be—as—a—scoff—a—mockery—and—a—by-word—to—all—honorable—men.*

*So—adjudge—the—noble—peers—of—this—high—court—absolute—and—unalterable.*

An excellent practice consists in taking any piece of composition, abounding in strong declamatory or dramatic passages, and subjecting it to the above treatment, first making columns of words of accentual or emphatic force, then phrase them, and finally combine in the form of sentences.

217. The precise exactness of the initial opening which is insisted upon as a requisite of elementary practice for the purposes of vocal discipline, is not to be carried into the current of speech, even in the most violent utterance. The organs properly trained on the elements will respond

unconsciously to the fullest requisites of precision for articulative or expressive purposes.

The powerful radical of passionate utterance thus placed at command by thorough discipline will be a full, compact body of sound, suddenly projected, and driven rapidly through the rapid concrete with a concentrated power. The increased volume of the orotund or the improved natural voice, gives this full body to the radical, relieving it from any thing like sharpness or barking hardness.

#### IMPERATIVE COMMAND.

*Explosive Orotund, changing to Aspirated, Impassioned Force.  
Thirds. Wider Intervals and Waves.*

*Gloster.—Stay you, that bear the corse, and set it down.*

*Anne.—What black magician conjures up this fiend,  
To stop devoted, charitable deeds?*

*Gloster.—Villains, set down the corse; or, by Saint Paul,  
I'll make a corse of him that disobeys.*

*1st Gent.—My lord, stand back, and let the coffin pass.*

*Gloster.—Unmannered dog! stand thou when I command:  
Advance thy halberd higher than my breast,  
Or, by Saint Paul, I'll strike thee to my foot,  
And spurn upon thee, beggar, for thy boldness.*

. . . . .

*Anne.—Would it were mortal poison, for thy sake!*

*Gloster.—Never came poison from so sweet a place.*

*Anne.—Never hung poison on a fouler toad.*

*Out of my sight! thou dost infect mine eyes.*

*Gloster.—Thine eyes, sweet lady, have infected mine.*

*Anne.—Would they were basilisks, to strike thee dead!*

*Gloster.—I would they were, that I might die at once.*

—“*Richard III.*,” SHAKESPEARE.

## IMPASSIONED FORCE.

"Oh, for a tongue to curse the slave,  
 Whose treason, like a deadly blight,  
 Comes o'er the councils of the brave,  
 And blasts them in their hour of might!  
 May life's unblessed cup for him  
 Be drugged with treacheries to the brim,—  
 With hopes that but allure to fly,  
 With joys that vanish while he sips,  
 Like Dead Sea fruits that tempt the eye,  
 But turn to ashes on the lips."

"*Denunciation*," THOMAS MOORE.

## RADICAL STRESS.

Explosive orotund quality and radical stress, in its different degrees of force, from the merely forcible to the most violent forms of utterance, is illustrated in the following passage from Milton. *High Pitch. Wider Concrete and Discrete Intervals.*

"Whence and what art thou, execrable shape,  
 That darest, though grim and terrible, advance  
 Thy miscreated front athwart my way  
 To yonder gates? through them I mean to pass,  
 That be assured, without leave ask'd of thee:  
 Retire, or taste thy folly; and learn by proof,  
 Hell-born, not to contend with Spirits of Heaven!  
 To whom the Goblin, full of wrath, replied:—  
 'Art thou that traitor angel, art thou he,  
 Who first broke peace in heaven, and faith, till then  
 Unbroken, and in proud rebellious arms  
 Drew after him the third part of heaven's sons  
 Conjured against the Highest, for which both thou  
 And they, outcast from God, are here condemn'd,  
 To waste eternal days in woe and pain?



And reckon'st thou thyself with spirits of heaven,  
 Hell-doom'd, and breathest defiance here and scorn,  
 Where I reign king, and, to enrage thee more,  
 Thy king and lord! Back to thy punishment,  
 False fugitive, and to thy speed add wings;  
 Lest with a whip of scorpions I pursue  
 Thy lingering, or with one stroke of this dart  
 Strange horror seize thee, and pangs unfelt before."

The difference between the stately movement of the epic, and the more colloquial, dramatic form of language, is strongly marked in the following passage, which calls for the aspirated orotund quality, and the sharper radical stress peculiar to the irascible indignation expressed in Gloster's words:

*Gloster.*—They do me *wrong*, and I will not *endure* it.—

*Who* are they, that *complain* unto the king,  
 That I, forsooth, am *stern*, and *love* them not?  
 By holy *Paul*, they love his grace but lightly,  
 That fill his ears with such dissentious rumors.  
 Because I can not *flatter*, and speak fair,  
 Smile in men's faces, smooth, deceive, and *cog*,  
*Duck* with *French nods*, and *apish courtesy*,  
 I must be held a *rancorous* enemy.  
 Can not a plain man live, and think no harm,  
 But thus his simple truth must be abus'd  
 By *silken*, *sly*, *insinuating Jacks*?

*Grey.*—To whom, in all this presence, speaks your grace?

*Gloster.*—To thee, that hast nor *honesty* nor *grace*.

When have I *injur'd* thee? when *done* thee *wrong*?  
 Or *thee*?—or *thee*?—or *any* of your *faction*?  
 A *plague* upon you *all*!"

—"Richard III," SHAKESPEARE.

## CHAPTER XXVI.

### *Final Stress.*

**218.** FINAL STRESS is a greater or less enforcement of the final part of the syllabic concrete. Final stress, in its more forcible forms, is indicative of a hasty energy in the state of mind, similar to that expressed by energetic radical stress, still it differs from the latter in seeming to be more the result of a comparative predetermination or reflective will directing the form of the vocal effort.

Radical stress comes with an instantaneous and almost involuntary burst from the organs, in the opening of the syllabic concrete; but in the final, they seem to be in conscious preparation, as it were, on the first part of the concrete, for the accumulation or concentration of effort at the close.

Final stress is, therefore, the natural means for expressing all mental states of a *determined, resolute, or willful* character; such as *earnest resolve; dogged or fierce obstinacy; strong complaint; impatient or angry willfulness; earnest conviction; fretful impatience; supplication*, etc. It may express these several states in various degrees, from the light coloring of a syllable or word by the energy of the final pressure on some moderate interval or wave, to the vivid force of the strongest jerk of sound, at the close of wide upward or down-sweeping intervals.

Final stress gives intensity to the interrogative character of the wide-rising intervals, adding in its more forcible degree the effect of angry impatience to the intonation of

the question, while it enforces in all cases the positiveness of the wide, downward intonation. Indeed, the strongest emphasis of final stress, when not interrogative, is always combined with the wider downward concretes or waves terminating with downward constituents; these two elements of effect, downward intonation and final stress, naturally combining to express the most determined positiveness of any passionate state.

To contrast the less forcible employment of final stress with its strong enforcement, let the words, *I will not*, be uttered with simply the strong determination of a fixed resolve, and there will be simply a firm pressure at the close of the descending interval on *will not*.

Then let the words *I won't* be uttered in the angry, impatient manner of a willful child, and the descending positive concrete of *won't* will exhibit that forcible jerk, or sudden powerful accumulation of sound at its termination, which constitutes final stress in its most highly expressive form.

Final stress impresses the ear too strongly, even in its lighter degrees, to allow of its frequent and continued repetition as a drift in the current of discourse. It should be employed, therefore, only to mark occasional emphatic words, or successions of such words in impressive phrases, and then shaded in its degrees to their several gradations of emphatic value. For exercises for practice on final stress see ¶ 147.

#### EXERCISES IN FINAL STRESS IN EXPRESSION.

HAUGHTY DETERMINATION AND PRIDE.—*Expulsive Orotund. Impassioned Force. Falling Fifths and Waves.*

"Thou *may'st*, thou *shalt*; I *will not go with thee*:  
I will instruct my sorrows to be proud;

For grief is proud, and makes his owner stout.  
*To me, and to the state of my great grief,*  
*Let kings assemble; for my grief's so great,*  
 That no supporter but the huge firm earth  
 Can hold it up: *here I and sorrows sit;*  
*Here is my throne, bid kings come bow to it."*

—SHAKESPEARE.

AGONIZED SUPPLICATION.—*Aspirated Quality. Weeping Utterance. Waves. Chromatic Thirds and Fifths.*

"Too hard to bear! why did they take me thence?  
 O God Almighty, blessed Savior: Thou  
 That did'st uphold me on my lonely isle,  
 Uphold me, Father, in my loneliness  
 A little longer! aid me, give me strength  
 Not to tell her, never to let her know.  
 Help me not to break in upon her peace.  
 My children too! must I not speak to these?  
 They know me not. I should betray myself.  
 Never!—no father's kiss for me!—the girl—  
 So like her mother, and the boy, my son!"

—"Enoch Arden," TENNYSON.

WRETCHEDNESS AND DESPAIR.—*Aspirated Quality. Suppressed Force. Deliberate Movement. Semitonic Thirds and unequal Waves.*

"*Is there a way to forget to think?*  
 At your age, sir, home, fortune, friends,  
 A dear girl's love,—but I took to drink,—  
 The same old story; you know how it ends.  
 If you could have seen these classic features,—  
 You need n't laugh, sir; they were not then  
 Such a burning libel on God's creatures:  
 I was one of your handsome men!

"You've set me talking, sir; I'm sorry;  
 It makes me wild to think of the change!

*What do you care for a beggar's story?  
Is it amusing? you find it strange?  
I had a mother so proud of me!  
'T was well she died before—Do you know  
If the happy spirits in heaven can see  
The ruin and wretchedness here below?"*

—"The Vagabonds," TROWBRIDGE.

DECLAMATORY FORCE.—*Expulsive Orotund. The Energized Utterance giving a final pressure to the Syllables. Extended Waves and Wider Intervals.*

"Mr. President, I shall enter on no encomium upon Massachusetts; she needs none. There she is; behold her, and judge for yourselves. There is her history; the world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever. The bones of her sons, fallen in the great struggle for Independence, now lie mingled with the soil of every state, from New England to Georgia; and there they will lie forever.

"And, sir, where American Liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives, in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness under salutary and necessary restraint, shall succeed in separating it from that Union, by which alone its existence is made sure,—it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain, over the friends who gather round it; and it will fall at last, if fall it must, amid the proudest monuments of its own glory, and on the very spot of its origin."

"South Carolina and Massachusetts," WEBSTER.

DECLAMATORY FORCE.—*Expulsive Orotund. Deliberate Movement. Wider Intervals and Unequal Waves.*

"Lochiel! Lochiel! beware of the day  
When the Lowlands shall meet thee in battle array!  
For a field of the dead rushes red on my sight,

And the clans of Culloden are scattered in flight.  
 They rally, they bleed, for their kingdom and crown;  
 Woe, woe to the riders that trample them down.

. . . . .  
 O crested Lochiel! the peerless in might,  
 Whose banners arise on the battlements' height,  
 Heaven's fire is around thee, to blast and to burn;  
 Return to thy dwelling! all lonely return!  
 For the blackness of ashes shall mark where it stood,  
 And a wild mother scream o'er her famishing brood."

—"Lochiel's Warning," CAMPBELL.

IMPATIENCE, AND STERN, IMPETUOUS COMMAND.—*Aspirated  
 Expulsive Orotund. Falling Fifths and Discrete Rising  
 Thirds.*

"But William answer'd short:

'I can not marry Dora; by my life,  
 I will not marry Dora.' Then the old man  
 Was wroth, and doubled up his hands, and said:  
 'You will not, boy! you dare to answer thus!  
 But in my time a father's word was law,  
 And so it shall be now for me. Look to it;  
 Consider, William: take a month to think,  
 And let me have an answer to my wish;  
 Or by the Lord that made me, you shall pack,  
 And nevermore darken my doors again.'"

—"Dora," TENNYSON.



## CHAPTER XXVII.

### *Median Stress.*

**219.** MEDIAN STRESS has been shown to be an enforcement of the middle of the concrete, giving the effect of a swelling fullness to that part of the syllabic utterance.

This stress sets forth intensity of voice with greater dignity and elegance than all the other forms of force. It is used, therefore, as the natural means of enforcing those sentiments and emotions that are combined with, or have their root in, elevated thought and the fervor of the imagination. The swell of the median has a greater or less degree of fullness, extent and enforcement, according as the feelings it expresses have more or less of ardor, depth, and grandeur.

It may, then, appear under all modifications of degree, from the gentle swell which marks the tranquil flowing out of the voice on the long quantities of the language of quiet, pathetic sentiment or solemnity, to the firm and swelling energy which enforces the emphasis of language indicative of a high degree of power, combined with dignity or elevation of feeling. In its lighter forms, and combined with the lesser waves, median stress may prevail as a drift of dignified expression; but, when its more vivid degrees are blended with the extended intonation of the wider intervals and waves, it should only be used as an occasional emphasis, otherwise it will degenerate into bombastic excess.

220. The gentle force of the median swell, sometimes called the *temporal pressure*, should be placed on every syllable of quantity in the following example, which has already been given to illustrate the use of the wave of the second. Median stress and this wave, given with long quantity, are almost invariably combined, as they unite to express the same emotions of dignity and grandeur:

“High on a throne of royal state, which far  
Outshone the wealth of Ormus and of Ind.”

The wave could be extended to the extent of a third in a fuller expression of elevated admiration. This example furnishes an instance of a drift of the median stress. On the other hand, we have it as a solitary and impressive emphasis in the dignified but strong rebuke contained in the following language:

“And Nathan said unto David, *thou* art the man!”

Here the swell may be given on a descending fifth or octave, or on a wave of the third or fifth. The effect of the median stress is much enhanced by the tremor, and where it is thus given with the full volume of the orotund, it expresses the highest effect of sublimity and grandeur of which the human voice is capable. It should be thus applied to the following lines:

“*Thou, too, sail on, O Ship of State!*  
*Sail on, O Union, strong and great!*”

221. This form of expression is utterly incompatible with haste or violence, just as the forcible forms of the other stresses are incompatible with grace and deliberation. In the case of the latter, the delicate attenuation of the equable concrete gives way to the impelling power of energy or

vehemence, while in the former it is always preserved by the restraining dignity of the feeling, however deep and strong.

Median stress thus gives an agreeable smoothness to the expression of all those modifications of *surprise*, *admiration*, *joy*, *hope*, *exultation*, etc., which do not exceed the bounds of dignity. It also expresses sublime *exaltation*, terrible or solemn *warning*, reverential and deep *pathos*, dignified *supplication*, smooth *insinuation*, etc. It is thus preëminently the element of effect in the language of poetry and exalted imagination, not strongly dramatic.

Median stress is one of the most important elements in the whole range of vocal expression, but one that requires the most careful artistic handling, as it is very apt to become deformed into an offensive drawling or monotone when the organs are not well skilled by elementary practice in its execution; for, like quantity in syllables with which it is inseparably allied, it is an element of voice least employed in the ordinary colloquial uses of the latter, hence the least ready to respond to the efforts of uneducated utterance. As all exercises, therefore, on this stress, serve to develop a power over quantity also, its elementary practice can not be too strongly insisted upon.

The quotation from the Psalms, given below, calls for extended quantity and median stress:

“O Lord, how manifold are thy works! in wisdom hast thou made them all; the earth is full of thy riches.”

#### EXERCISES FOR PRACTICE ON MEDIAN STRESS.

Let description of this stress be carefully reviewed (see ¶ 141); and its exercise on elements and syllables, as there directed, be carefully repeated, both in the natural voice and the orotund, until its mechanical execution is at the command of the organs.

## REFLECTION.

*Effusive Orotund. Subdued Force. Slow Movement. Waves  
and Prevalent Monotone.*

“’Tis a time  
For memory and for tears. Within the deep,  
Still chambers of the heart, a spectre dim,  
Whose tones are like the wizard voice of Time,  
Heard from the tomb of ages, points its cold  
And solemn finger to the beautiful  
And holy visions, that have passed away,  
And left no shadow of their loveliness  
On the dead waste of life. That spectre lifts  
The coffin-lid of Hope and Joy and Love,  
And bending mournfully above the pale,  
Sweet forms that slumber there, scatters dead flowers  
O’er what has passed to nothingness.”

—GEO. D. PRENTICE.

## TRANQUILLITY.

*Natural Quality. Moderate Force. Gentle Swell. Waves  
and Thirds.*

“How beautiful this night! The balmiest sigh,  
That vernal zephyrs breathe in evening’s ear,  
Were discord to the speaking quietude,  
That wraps this nerveless scene. Heaven’s ebon vault,  
Studded with stars unconquerably bright,  
Through which the moon’s unclouded grandeur rolls,  
Seems like a canopy which love had spread  
To curtain her sleeping world.”

—SHELLEY.

## PATRIOTISM.

*Further Swell, approaching Poetic Utterance. Animated Style.  
Waves and Thirds.*

“Wherever, O man, God’s sun first beamed upon thee—where the stars of heaven first shone above thee,—where His lightnings first declared His omnipotence, and His storm and wind shook thy soul with pious awe,—there are thy affections, there is thy country. Where the first human eye bent lovingly over thy cradle,—where thy mother first bore thee joyfully on her bosom, where thy father engraved the words of wisdom on thy heart,—there are thy affections, there is thy country.”

—M. E. ARNDT.

## HOPE.

*Natural Quality. Effusive Utterance. Gentle Force. Waves,  
Thirds, and Fifths.*

“With thee, sweet Hope, resides the heavenly light,  
That pours remotest rapture on the sight;  
Thine is the charm of life’s bewilder’d way,  
That calls each slumbering passion into play.  
Eternal Hope! when yonder spheres sublime  
Peal’d their first notes to sound the march of time,  
Thy joyous youth began—but not to fade,  
When all the sister planets have decay’d;  
When wrapt in fire the realms of ether glow,  
And heaven’s last thunder shakes the world below;  
Thou, undismayed, shalt o’er the ruins smile,  
And light thy torch at Nature’s funeral pile.”

—CAMPBELL.

## IMITATIVE.

These verses accurately resemble the gentle swell and fall of the Bay of Naples. The swell of the median stress

is singularly applicable to their delicious harmony. *Full Natural Quality.*

“Yon deep bark goes  
Where traffic blows  
From lands of sun to lands of snows;—  
This happier one,  
Its course is run  
From lands of snow to lands of sun.

“O happy ship,  
To rise and dip,  
With the blue chrystal at your lip!  
O happy crew,  
My heart with you  
Sails, and sails, and sings anew!”

—“*Drifting*,” READ.

#### EXHORTATION.

*Expulsive Orotund Quality. Monotone and Wave.*

“So live, that when thy summons comes to join  
The innumerable caravan which moves  
To that mysterious realm, where each shall take  
His chamber in the silent halls of death,  
Thou go not, like the quarry-slave at night,  
Scourged to his dungeon, but, sustained and soothed  
By an unfaltering trust, approach thy grave,  
Like one who wraps the drapery of his couch  
About him, and lies down to pleasant dreams.”

—W. C. BRYANT.



## CHAPTER XXVIII.

*Thorough Stress. Compound Stress. Loud Concrete.*

### THOROUGH STRESS.

222. THIS stress is effected by carrying the radical fullness and force through the entire extent of the concrete or wave. It may be exemplified by the rude, burly *no* of ignorant indifference. Its expressive character in speech, if continued as a current style, is that of coarse bravado or blunt rudeness, bluff arrogance, bragging defiance, etc. It has, then, no place in the elegant expression of speech, though it may be used to occasionally distinguish some emphatic syllable that does not require the abruptness of the radical, and yet will not, from its structure, permit any form of stress requiring extension, as in the following lines:

“This knows my punisher, therefore, as far  
From *granting* he, as I from begging peace.”

### EXAMPLES OF THOROUGH STRESS.

FIERCE COMMAND.—*Aspirated Orotund. Impassioned Force.  
Rapid Utterance.*

“I conjure you, by that which you profess,  
(Howe’er you come to know it,) answer me.  
Though you untie the winds, and let them fight  
Against the churches; though the yesty waves  
Confound and swallow navigation up;

Though bladed corn be lodged, and trees blown down;  
 Though castles topple on their warders' heads;  
 Though palaces, and pyramids, do slope  
 Their heads to their foundations; though the treasure  
 Of nature's germins tumble all together,  
 Even till destruction sicken, answer me  
 To what I ask you."

—"Macbeth," SHAKESPEARE.

"Leave wringing of your hands. Peace; sit you down,  
 And let me wring your heart; for so I shall,  
 If it be made of penetrable stuff;  
 If damned custom have not brazed it so  
 That it be proof and bulwark against sense.

. . . . .

No, by the rood, not so.  
 You are the queen, your husband's brother's wife.

. . . . .

What wilt thou do? Thou wilt not murder me?  
 Help, help, ho!"

—"Hamlet," SHAKESPEARE.

DENUNCIATION AND CONTEMPT.—*Orotund Quality, changing to Aspirated Guttural. Impassioned Force. Wide Intervals and Unequal Waves.*

"War! war! no peace! peace is to me a war.  
 O Lymoges! O Austria! thou dost shame  
 That bloody spoil. Thou slave, thou wretch, thou coward,  
 Thou little valiant, great in villainy!  
 Thou ever strong upon the stronger side!  
 Thou fortune's champion, that dost never fight  
 But when her humorous ladyship is by  
 To teach thee safety! thou art perjured, too,  
 And sooth'st up greatness. What a fool art thou,  
 A ramping fool; to brag, and stamp, and swear,  
 Upon my party! Thou cold-blooded slave,  
 Hast thou not spoke like thunder on my side?  
 Been sworn my soldier? bidding me depend

Upon thy stars, thy fortune, and thy strength?  
And dost thou now fall over to my foes?  
Thou wear a lion's hide! doff it for shame,  
And hang a calf's skin on those recreant limbs."

—SHAKESPEARE.

### COMPOUND STRESS.

223. Compound stress is used only in cases of the highest intensification of feeling. It combines the force of both the radical and of the final stress. Unlike the other stresses (except the thorough), it has, obviously, no lighter degrees, being always employed to express those passionate emphases of vehement feeling or intense energy to which the other forms are inadequate. It combines the expressive characteristics of both the stresses which compose it; owing to its extreme character, it is only an occasional requisite in utterance. It would be employed on the words marked in the following intensely energized shout of encouraging command:

"*Arm*, warriors, *arm* for fight; the *foe* at hand,  
Whom fled we thought, will save us long pursuit this day."

"*Draw* archers, *draw* your *arrows* to the *head*."

It marks with great force the wide interval of violently passionate interrogation, thus:

"Must *I* give *way* to your rash *choler*?  
Must *I* be *frighted*, when a *madman* *stares*?"

"Dost thou come here to *whine*, to outface me with leaping in her *grave*?"

## THE LOUD CONCRETE.

224. The loud concrete has more breadth than the equable, and less abruptness than thorough stress. It may be used to distinguish words in a current of lighter force, or it may be used as a drift, in which case the effect is simply that of speaking with sustained force.

In all forcible utterance, every syllable that is not marked by some of the peculiar forms of stress described, passes through the loud concrete. By its means, then, whole phrases or sentences become forte.

## EXAMPLES OF THE LOUD CONCRETE.

“Lend, lend your wings! I mount, I fly!  
O Grave! where is thy victory?  
O Death! where is thy sting!”

*Francois.*—O! my Lord!

*Richelieu.*—Thou art bleeding!

*Francois.*—A scratch—I have not fail’d!

For studies in expression on the Tremor see ¶ 152.

## SEMITONE.

“The beauty of Israel is slain upon thy high places: how are the mighty fallen! Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings: for there the shield of the mighty is vilely cast away, the shield of Saul, as though he had not been anointed with oil. From the blood of the slain, from the fat of the mighty, the bow of Jonathan turned not back, and the sword of Saul returned not

empty. Saul and Jonathan were lovely and pleasant in their lives, and in death they were not divided. They were swifter than eagles, they were stronger than lions. I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women. How are the mighty fallen, and the weapons of war perished!"

—*The Bible.*

### TREMOR.

#### EXULTANT TREMOR.

"Be it said in letters both bold and bright:  
Here is the steed that saved the day  
By carrying Sheridan into the fight  
From Winchester—twenty miles away."

—READ.

#### LAUGHING IRONY.

"A fool, a fool!—I met a fool i' th' forest,  
A motley fool;—a miserable world!—  
As I do live by food, I met a fool;  
Who laid him down, and bask'd him in the sun,  
And rail'd on lady Fortune in good terms,  
In good set terms,—and yet a motley fool.  
'Good morrow, fool,' quoth I; 'No, sir,' quoth he,  
'Call me not fool, till heav'n hath sent me fortune;'  
And then he drew a dial from his poke:  
And looking on it with lack-lustre eye,  
Says, very wisely, 'It is ten o'clock;  
Thus may we see,' quoth he, 'how the world wags;  
'Tis but an hour ago, since it was nine;  
And after one hour more 't will be eleven;  
And so, from hour to hour, we ripe and ripe,  
And then, from hour to hour, we rot and rot,  
And thereby hangs a tale.' When I did hear  
The motley fool thus moral on the time,  
My lungs began to crow like chanticleer,  
That fools should be so deep contemplative,

And I did laugh, sans intermission,  
 An hour by his dial. O noble fool!  
 A worthy fool! Motley's the only wear."

—"As You Like It," SHAKESPEARE.

#### GRIEF, MIXED WITH PITY, ASSUMING A SMILE.

"Grief fills the room up of my absent child,  
 Lies in his bed, walks up and down with me;  
 Puts on his pretty looks, repeats his words,  
 Remembers me of all his gracious parts;  
 Stuffs out his vacant garments with his form,  
 Then, have I reason to be fond of grief."

—"King John," SHAKESPEARE.

#### LOVE COMPLAINING.

"Ay, Proteus, but that life is alter'd now;  
 I have done penance for contemning love,  
 Whose high imperious thoughts have punish'd me  
 With bitter fasts, with penitential groans,  
 With nightly tears, and daily heart-sore sighs:  
 For in revenge of my contempt of love,  
 Love hath chas'd sleep from my enthralled eyes,  
 And made them watchers of mine own heart's sorrow.  
 O gentle Proteus, love's a mighty lord;  
 And hath so humbled me, as, I confess,  
 There is no woe to his correction;  
 Nor, to his service, any joy on earth;  
 Now, no discourse except it be of love;  
 Now can I break my fast, dine, sup, and sleep,  
 Upon the very simple name of love."

—"Two Gentlemen of Verona," SHAKESPEARE.

"Stay, lady—stay, for mercy's sake,  
 And hear a helpless orphan's tale;  
 Ah! sure my looks must pity wake—  
 'Tis want that makes my cheek so pale!



Yet I was once a mother's pride,  
And my brave father's hope and joy:  
But in the Nile's proud fight he died—  
And I am now an orphan boy.

"Poor, foolish child; how pleased was I,  
When news of Nelson's victory came,  
Along the crowded streets to fly,  
To see the lighted windows flame!  
To force me home my mother sought—  
She could not bear to see my joy!  
For with my father's life 'twas bought—  
And made me a poor orphan boy."

The tremor is heard in the complaint caused by extreme pain.

"Search there; nay, probe me; search my wounded veins—  
Pull, draw it out—  
Oh, I am shot! A forked burning arrow  
Sticks across my shoulders: the sad venom flies  
Like light'ning through my flesh, my blood, my marrow.  
Ha! what a change of torments I endure!  
A bolt of ice runs hissing through my bowels:  
'Tis, sure, the arm of death; give me a chair;  
Cover me for I freeze, and my teeth chatter,  
And my knees knock together."

—"Alexander," LEE.

Pathetic and subdued emotion requires pure tone, abated force, slow movement, plaintive semitonic wave, downward slide, median stress.

"And Ardennes waves above them her green leaves,  
Dewy with nature's tear-drops, as they pass,  
Grieving, if aught inanimate e'er grieves,  
Over the unreturning brave,—alas!  
Ere evening, to be trodden, like the grass,  
Which now beneath them, but above shall grow

In its next verdure, when this fiery mass  
Of living valor, rolling on the foe,  
And burning with high hope, shall moulder cold and low."

—"Battle of Waterloo," BYRON.

The tremor of merriment is heard in Gratiano's words, when he tries to rouse Antonio from his melancholy:

"Let me play the Fool:  
With mirth and laughter let old wrinkles come;  
And let my liver rather heat with wine,  
Than my heart cool with mortifying groans.  
Why should a man, whose blood is warm within,  
Sit like his grandsire cut in alabaster?  
Sleep when he wakes? and creep into the jaundice  
By being peevish? I tell thee what, Antonio,  
I love thee, and it is my love that speaks;  
There are a sort of men, whose visages  
Do cream and mantle like a standing pond;  
And do a willful stillness entertain,  
With purpose to be dress'd in an opinion  
Of wisdom, gravity, profound conceit;  
As who shall say, *I am Sir Oracle,*  
*And when I ope my lips, let no dog bark!*  
I'll tell thee more of this another time;  
But fish not, with this melancholy bait,  
For this fool's gudgeon, this opinion.  
Come, good Lorenzo: Fare ye well, a while;  
I'll end my exhortation after dinner."

—"Merchant of Venice," SHAKESPEARE.

"Last, came *Joy's* ecstatic trial;  
He, with viny crown, advancing,  
First, to the lively pipe, his hand addressed;  
But, soon, he saw the brisk, awakening, viol;  
Whose sweet, entrancing voice he loved the best.  
They would have thought, who heard the strain,  
They saw, in Tempe's vale, her native maids,  
Amidst the festal-sounding shades,

To some unwearied minstrel dancing;  
While, as his flying fingers kissed the strings,  
*Love* framed with *Mirth* a gay, fantastic round:  
(Loose were her tresses seen, her zone unbound;)—  
And he, amidst his frolic play,—  
As if he would the charming air repay,—  
Shook thousand odors from his dewy wings.”

—“*Ode to the Passions*,” COLLINS.

### CONCLUDING REMARKS ON STRESS.

225. In our detailed study of the stresses, it has been shown that no one form should ever prevail as an exclusive mode of emphasis or drift during any continuation of the current of speech. Though one particular stress may give the general color or expressive character to the language, there will still be a constantly intermingling employment of the other forms, determined not only by the peculiar expression to be conveyed by the individual words to be distinguished, but also by their syllabic structure. In this way, life and meaning are imparted to language with the true variety of nature. Thus, in the following line of poetry coming under the intermediate or admirative form of expression:

“Roll on, thou deep and dark blue ocean—roll!”

Many of the quantities are long, and in accordance with the sentiment would take the gentle median swell; but there are two important syllables in the sentence, *deep* and *dark*, which, owing to their peculiar structure, would receive their expressive color much more naturally from final pressure and light radical stress respectively. To enforce either of these words, however, with a forcible degree of either of the stresses named, would be inappropriate to

the expression of the tranquil grandeur of the language, but the use of the light forms named does not mar the unity of effects, while it relieves the utterance of the monotony which would arise from an unvarying use of one element of effect.

The preceding furnishes an example of variation where there is a prevailing drift. But the same principle holds, only more strongly, in varying the employment of stress in the strong emphases of more energetic or passionative language; the various forms intermingling according to the peculiar character of the syllabic structure, and the individual expression of the words to be distinguished. Thus, in the following line of King Lear's frenzied apostrophe to the elements:

“*Blow*, wind, and *crack* your cheeks! *rage!* *blow!*”

There is provision in the form of the syllables for every form of forcible stress. For example, the first emphatic syllable, *blow*, may take *compound stress* on an extended wave; *crack*, strong radical; *cheeks*, final or radical; *rage*, final with continued wave; and the last *blow*, swelling median with tremor on extended wave. Another example from Shakespeare furnishes a similar instance of language admitting, from its syllabic structure, of this beautiful variety in the enforcement of its emphasis:

“My bounty is as *boundless* as the sea,  
My love as *deep*; the more I *give* to thee,  
The more I *have*, for both are *infinite*.”

This is the language of eager love, earnest but not violent. *Boundless* may be distinguished by the median swell (with tremor), and *deep* by final stress; *give* may receive moderate radical stress; *have*, final; and *infinite*, the full swell of median with tremor.

The preceding examples will serve to illustrate the great variety of expression that may be given to language by a practical knowledge of stress. The varied employment of the different forms and degrees of stress constitutes the effect of light and shade in the artistic coloring of speech. As the painter, by constant study and practice, learns to blend his colors, shade, and tone, thus heightening his effects, so must the student of elocution, by persistent effort, master the mechanical use of the voice, and gradually learn to throw feeling into words, until they stand out in bold relief as the expositors of thought, sentiment, and passion.

The ability to grasp and apply his knowledge of stress probably requires the exercise of greater intelligence, upon the part of the student, than any other principle in the theory of elocution.

## CHAPTER XXIX.

### *Time: Quantity and Movement.*

**226.** TIME, as a property of the voice, is the measure or duration of its sound.

The study of time comprehends *quantity*, or the duration of individual syllables, which may be long or short.

*Movement*, or time in its relation to syllables in succession, as they constitute a quick or slow utterance.

*Pause*, or the time the voice is suspended between the several parts of discourse, in accordance with both the sense of the language to be uttered and the organic necessities of the speaker.

*Rhythm*, or the division of speech into measures of equal extent, regulated by the pulsation and remission, or action and reaction of the organs.

### QUANTITY.

**227.** The term quantity, when not qualified by the words short or immutable, is usually employed as signifying long quantity or extension of the syllabic sounds.

The study of quantity has been necessarily connected with many of our preceding studies in quality, intonation, stress, etc., for it is not possible to give deliberate, dignified, or elaborate expression to language, nor to employ the most agreeable forms of emphatic distinction, without a command over syllabic quantity.



It is the element of dignity and grace, as radical stress is that of force and brilliancy. Quantity and radical stress, then, are the two great articles of speech; but the former is one of the attributes least exercised in colloquial utterance, which, in its ordinary rapidity, clips short the time of all syllables indiscriminately.

As it is one of the elements least understood, it is the one which receives the least attention in ordinary instruction; although it constitutes one of the highest beauties in our tongue, and is an absolute essential of a fine delivery. No mere *ictus* or point of sound can be tunable, whereas quantity gives ample territory, as it were, for the display of agreeable qualities.

Without quantity in syllables, we could have no graceful sweep of the wave, and none of the beauty and grandeur of the median swell.

228. Our language is so constructed, with its numbers of indefinite syllables, as to allow of all the beautiful movements that attend extension of tunable and expressive sound.

Long quantity is, therefore, the natural sign, as expressed in the waves, the median stress, and the slow concretes of the direct intervals, in the mental states of *solemnity*, *reverential awe*, *grandeur*, *veneration*, *fervent* or *earnest prayer*, *solemn denunciation* or *warning*, *deep pathos*, *ardent admiration*, etc.,—in short, all states implying the deliberation of elevated emotions. The language of such emotions artistically uttered in conformity with the laws of speech already explained, has an agreeable fullness and flowing smoothness akin to music itself, and is, at the same time, entirely free from the objectionable chant or mouthing arising from a confounding of the characteristics of speech and song.

229. Immutable syllables, not admitting of extension, are the proper vehicles for the abrupt explosion of the radical

stress; and, therefore, best adapted to this form of emphasis.

The mutable quantities afford excellent material, from their peculiar compact form, together with a capacity for some extension, for the peculiar emphasis of some of the strongest forms of stress, as the thorough, final, and loud concrete.

#### MOVEMENT.

**230.** The long or indefinite syllables of language are not always absolutely longer than those limited by their structure to a short utterance, for they may be spoken long or short at will. Any continued succession of syllables, uttered with long or short quantities, necessarily either retards or quickens the rate of utterance. A current of language thus marked is said to have quick or slow time or movement.

**231.** Pauses also aid in producing either rapid or slow movement, their length being always proportionate to the syllabic quantities. They are, therefore, always short in rapid, and long in slow movement.

A medium rate of utterance indicates an equable flow of thought neither rapid nor sluggish, not exhibiting haste, nor expressing deliberation, but calm and unexcited. From such a starting-point spring the extremes of rapidity and slowness.

The graceful movements of the courtly minuet, or the solemn dirge of the funeral, are in common with long quantities, slow movement, moderate intonation, and low pitch; while the gleeful skip of the joyful dance, or the cheerful tone of the marriage-bell, are associated with short quantities, brisk movement, varied melody, and high pitch. Haste, anger, vehemence, irritability, and eager argument also affect a rapid movement, varied intonations,

and high pitch. Parenthetic phrases also assume a comparatively quickened rate.

The following impressive passage from Young furnishes a striking instance of the expressive power of long quantities and slow rate of utterance. The poet represents himself as wrapt in profoundest thought, in the darkness and hush of midnight, meditating on the vast and awful themes of death and immortality:

“Night, sable goddess, from her ebon throne,  
In rayless majesty now stretches forth  
Her leaden sceptre o’er a slumbering world.  
Silence how dead, and darkness how profound,  
Nor eye, nor listening ear an object finds.  
Creation sleeps. ’Tis as the general pulse  
Of life stood still, and nature made a pause—  
An awful pause,—prophetic of her end.”

Take, on the other hand, an example of the opposite moods of thought and feeling, in which the heart is attuned to the voice of mirth and gladness, and dances in joyous sympathy to the music of the poet’s verse, as in ecstatic mood he sings of the sunshine holiday, when young and old come forth to play:

“Haste thee, nymph, and bring with thee  
Jest, and youthful jollity,  
Quips, and cranks, and wanton wiles,  
Nods, and becks, and wreathed smiles,  
Such as hang on Hebe’s cheek,  
And love to dwell in dimple sleek;  
Come, and trip it as ye go,  
On the light fantastic toe.”

The expressive effect of this language depends, it is obvious, as much on the briskness and velocity of movement in its utterance, as on the other primary elements of brilliant quality and high pitch.

232. As we continue our analysis of the effect of *time*, as a principal source of poetic inspiration in utterance, we shall perceive that the almost funereal solemnity of the passage first quoted, and the dancing gayety of the last, depend largely on the meter or measure adopted in each case, the language in the first case moving with a slow and solemn tread, and in the second with a quickened, tripping step.

In the slow movements of a drift or current of language indicative of simply an elevated dignity or moderately deliberate grandeur of feeling, the quantities are extended on the equable concrete of the plain second, and on the direct and inverted wave of this interval on all extendible quantities, as explained in our study of waves of the second. The notations there given of the passage from Milton, together with the comments upon it, will illustrate the value of quantity in elevated speech, and of the dignified grandeur of this element when associated with the diatonic melody and frequent phrases of the monotone.

Should such language become more strongly admirative or adoring, its quantities would be occasionally extended on the stronger emphases, through the rising or falling slow concretes of the third or fifth, or through the waves of these intervals. Long quantities thus employed, together with the fullness of the orotund quality, the median swell, and occasional tremor, produce the highest vocal expression of admiring and adoring man.

It has been stated that the immutable and unaccented syllables of a current of language always pass through the rapid concrete, yet, when the style becomes impressively deliberate there should be an extension of the time of even the rapid concrete of the unaccented syllables sufficient to preserve the relative proportions between these and the unusual extension of the accented syllables, and thus to give a unity to the vocal current.

Individual emphases of quantity may also be given where the general current is not slow. This occurs usually in the impassioned use of the wider waves, as in the following violent language of Hamlet to Laertes,—in which, although the general movement is rapid, the word “millions” is given its most effectual emphasis by the use of an extended wave of the wider interval on the indefinite quantity of its first syllable :

“And if thou prate of mountains, let them throw  
*Millions* of acres on us, till our ground,  
 Singeing his pate against the burning zone,  
 Make Ossa like a wart.”

Short syllabic quantity may also be employed as a strong emphasis in a current not rapid, as in Macbeth's words of remorse :

“I had most need of blessing,  
 But amen *stuck* in my throat.”

### EXAMPLES OF QUANTITY.

#### LONG QUANTITIES IN SLOW MOVEMENT.

“Thou art, and wert, and shalt be! *Glorious!*  
 Light-giving, *life-sustaining Potentate.*”

“Beneath those *rugged elms*, that *yew tree's shade*,  
 Where *heaves* the *turf* in many a *mouldering heap.*”

“*Calm* on its *leaf-strewn bier*  
 Unlike a gift of *Nature* to *Decay.*”

“*Sailing away*, *losing* the breath of the *shores* in *May.*”

“And the *gray gulls wheel.*”

“*Calmness* sits *throned* on *yon unmoving cloud.*”

"Blessed is the *soul* that listeneth to the *voice* of the *Lord*, and from his *own* lips heareth the *words* of consolation."

"And the widows of Ashur are *loud* in their *wail*."

"I am, O God, and surely *Thou* must be!"

"O *Thou*! whose balance does the *mountains* weigh,  
Whose *will* the *wild* *tumultuous* seas obey,  
Whose breath can *turn* those *watery* worlds to *flame*,  
That *flame* to tempest, and that tempest *tame*."

"*Hail*, *holy* love! *thou* word that *sums* all bliss."

"God of my *fa'hers*! *holy*, just, and good!  
My *God*! my *father*! my *unfailing* hope!"

"*Skirr* the country *round*."

#### SHORT QUANTITIES, RAPID MOVEMENT.

"*Fib*, and *Tib*, and *Pinck*, and *Pin*,  
*Tick*, and *Quick*, and *Jill*, and *Jin*,  
*Tit*, and *Nit*, and *Wap*, and *Win*,  
The train that *wait* upon her."

"*Quips*, and *Cranks*, and wanton *Wiles*,  
*Nods*, and *Becks*, and wreathed *Smiles*."

*Quick*, get me my *cap*, *bat*, and *hat*.

The *wicked* cat has *scratched* her.

*Snap* your *cap*.

*Wicked*, *fickle* fool.

"*Spill* her! *kill* her! *tear* and *tatter* her!  
*Smash* her! *crush* her."



"A *speck*, a *mist*, a *shape*, I *wist*!  
And still it neared and neared:  
As if it *dodged* a water-sprite  
It *plunged*, and *tacked*, and *veered*."

"Talk not to me of *odds* or *match*!"

"You *common* cry of *curs*!"

### QUICK MOVEMENT.

"Come dance, *elfins*, dance for my harp is in tune,  
The wave-rocking gales are all lulled to repose;  
And the breath of this exquisite evening in June,  
Is scented with laurel and myrtle and rose.

"Each lily that bends to the breast of the stream,  
And sleeps on the waters transparently bright,  
Will in ecstasy wake, like a bride from her dream,  
When my tones stir the dark plumes of silence and night."

### GAYETY.

"Down the dimpled greensward dancing,  
Bursts a flaxen-headed bevy;  
Bud-lipped boys and girls advancing;—  
Love's irregular little levee!  
Rows of liquid eyes in laughter,  
How they glimmer! How they quiver!  
Sparkling one another after,  
Like bright ripples on a river!  
Tipsy band of rubious faces,  
Flushed with joy's ethereal spirit,  
Make your mocks and sly grimaces  
At Love's self, and do not fear it."

—GEO. DARLEY.

“On March 7th, June, July,  
October, too, the Nones you spy;  
Except in these, those Nones appear  
On the 5th day of all the year.  
If to the Nones you add an 8,  
Of all the Ides you’ll find the date.  
Hence we have the 15th for the Ides of March,  
June, July, and October; and the 13th for every other  
month.

—*Nones and Ides.*

### MODERATE MOVEMENT.

DELIGHT.—*Natural Quality. Middle Pitch. Gentle Force.*  
*Waves and Intervals of a Second and Third.*

“Three times shall a young foot-page  
Swim the stream, and climb the mountain,  
And kneel down beside my feet;  
‘Lo! my master sends this gage,  
Lady, for thy pity’s counting!  
What wilt thou exchange for it?’

“And the first time, I will send  
A white rose-bud for a guerdon;  
And the second time, a glove;  
But the third time, I may bend  
From my pride, and answer, ‘Pardon  
If he comes to take my love.’

“Then the young foot-page will run,  
Then my lover will ride faster,  
Till he kneeleth at my knee:  
‘I am a duke’s eldest son,  
Thousand serfs do call me master,  
But, O Love! I love but thee.’”

—“*Romance of the Swan’s Nest*,” MRS. E. B. BROWNING.

DIDACTIC.—*Natural Quality. Median Stress prevalent, without much Swell. Gentle Expulsive Force. Middle Pitch. Diatonic Melody, with Waves and Thirds.*

“Read, not to contradict and confute, nor to believe and take for granted; not to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Reading makes a full man, conference a ready man, and writing an exact man; and, therefore, if a man write little he has need of a great memory; if he confer little, he has need of a present wit, and if he read little, he has need of much cunning to seem to know that he does not.”

—BACON.

#### DELIBERATE MOVEMENT.

The grandeur and dignity with which Job acknowledges God's justice, calls forth dignity of movement and orotund quality. His earnestness demands expulsion. The pitch is varied, both in sentential form and intonation. Median swell is the prevailing stress in the form of waves of a second.

“Then Job answered and said, I know it is so of a truth: but how should man be just with God? If he will contend with him, he can not answer him one of a thousand.

“*He is wise in heart, and mighty in strength: who hath hardened himself against him, and hath prospered? Which removeth the mountains, and they know not: which overturneth them in his anger.*

“Which shaketh the earth out of her place, and the pillars thereof tremble.

“Which commandeth the sun, and it riseth not; and sealeth up the stars. Which alone spreadeth out the heavens, and treadeth upon the waves of the sea.

“Which maketh Arcturus, Orion, and Pleiades, and the chambers of the south. Which doeth great things past finding out; yea, and wonders without number.”

## SLOW MOVEMENT.

SERIOUS STYLE.—*Full Natural Quality. Gentle Force. Clear Radical Movement. Middle Pitch. Diatonic Melody, with occasional Thirds and Waves.*

“Not eloquence, but truth, is to be sought in the Holy Scriptures, every part of which must be read with the same spirit by which it was written. In these, and all other books, it is improvement in holiness, not pleasure in the subtlety of thought, or the accuracy of expression, that must be principally regarded. We ought to read those parts that are simple and devout, with the same affection and delight as those of high speculation or profound erudition. Whatever book thou redest, suffer not thy mind to be influenced by the character of the writer, whether his literary accomplishments be great or small. Let thy only motive to read be the love of truth; and, instead of inquiring who it is that writes, give all thy attention to the nature of what is written. Man passeth away like the shadows of the morning; but ‘the word of the Lord endureth forever:’ and that word, without respect of persons, in ways infinitely various, speaketh unto all.”

—“*Reading the Scriptures and other Holy Books,*” A’KEMPIS.

## SOLEMNITY.

“O God! this is a holy hour:—  
Thy breath is o’er the land;  
I feel it in each little flower  
Around me where I stand—  
In all the moonshine scattered fair,  
Above, below me, everywhere,—  
In every dew-bead’s glistening sheen,  
In every leaf and blade of green,—  
And in this silence grand and deep  
Wherein thy blessed creatures sleep.”

—WM. MOTHERWELL.

## SLOWEST MOVEMENT.

DESOLATION.—*Low Pitch. Slightly Aspirated. Suppressed Force. Median Waves. The Refrain here is Semitonic.*

“And ever when the moon was low,  
 And the shrill winds were up and away,  
 In the white curtain, to and fro,  
 She saw the gusty shadow sway.  
 But when the moon was very low,  
 And the wild winds bound within their cell,  
 The shadow of the poplar fell  
 Upon her bed, across her brow.  
 She only said, ‘The night is dreary,  
 He cometh not,’ she said;  
 She said, ‘I am aweary, aweary,  
 I would that I were dead!’

“All day within the dreamy house,  
 The doors upon their hinges creak’d;  
 The blue fly sung in the pane; the mouse  
 Behind the mouldering wainscot shriek’d,  
 Or from the crevice peer’d about.  
 Old faces glimmer’d thro’ the doors,  
 Old footsteps trod the upper floors,  
 Old voices called her from without.  
 She only said, ‘My life is dreary,  
 He cometh not,’ she said;  
 She said, ‘I am aweary, aweary,  
 I would that I were dead!’”

—“*Mariana*,” TENNYSON.

*Low Pitch. Suppressed Force. Orotund, slightly Aspirated.*

The changes in sentential pitch and intonation at pauses will prevent monotony.

“What is eternity? Can aught  
 Paint its duration to the thought?  
 Tell every beam the sun emits,

When in sublimest noon he sits;  
 Tell every light-winged mote that strays  
 Within his ample round of rays;  
 Tell all the leaves and all the buds,  
 That crown the gardens and the woods;  
 Tell all the spires of grass the meads  
 Produce, when spring propitious leads  
 The new-born year; tell all the drops  
 The night upon their bended tops  
 Sheds in soft silence, to display  
 Their beauties with the rising day;  
 Tell all the sand the ocean laves,  
 Tell all its changes, all its waves,  
 Or tell, with more laborious pains,  
 The drops its mighty mass contains.  
 Be this astonishing account  
 Augmented with the full amount  
 Of all the drops the clouds have shed,  
 Where'er their watery fleeces spread,  
 Through all time's long continued tour,  
 From Adam to the present hour;  
 Still short the sum: it can not vie  
 With the more numerous years that lie  
 Imbosomed in eternity."

—"Eternity," DR. THOMAS GIBBONS.

### RAPID MOVEMENT.

*Orotund. High Pitch. Loud Concrete, with Waves.*

"We come! we come! and ye feel our might,  
 As we're hastening on in our boundless flight;  
 And over the mountains, and over the deep,  
 Our broad invisible pinions sweep  
 Like the spirit of liberty, wild and free,  
 And ye look on our works, and own 'tis we;  
 Ye call us the Winds; but can ye tell  
 Whither we go, or where we dwell?"



Our dwelling is in the Almighty's hand;  
 We come and we go at his command,  
 Though joy or sorrow may mark our track,  
 His will is our guide, and we look not back;  
 And if, in our wrath, ye would turn us away,  
 Or win us in gentle airs to play,  
 Then lift up your hearts to him who binds,  
 Or frees, as he will the obedient Winds!"

—" *The Winds*," MISS H. F. GOULD.

*High Pitch. Gentle Force. Natural Quality. Intervals of  
 a Third and Waves of the same.*

"The spring—she is a blessed thing!  
 She is mother of the flowers!  
 She is the mate of birds and bees,  
 The partner of their revelries,  
 Our star of hope through wintry hours.

. . . . .

Up! let us to the fields away,  
 And breathe the fresh and balmy air;  
 The bird is building in the tree,  
 The flower has opened to the bee,  
 And health and love and peace are there."

—" *Spring*," MARY HOWITT.

*Natural Quality. High Pitch. Light Radical. Moderate  
 Force. Diatonic Melody, with Waves of the Second.*

"The cock is crowing,  
 The stream is flowing,  
 The small birds twitter,  
 The lake doth glitter;  
 The green field sleeps in the sun;  
 The oldest and youngest  
 Are at work with the strongest;

---

The cattle are grazing,  
Their heads never raising;  
There are forty feeding like one!

“Like an army defeated  
The snow hath retreated,  
And now doth fare ill  
On the top of the bare hill;  
The ploughboy is whooping—anon—anon;  
There’s joy in the mountains;  
There’s life in the fountains;  
Small clouds are sailing,  
Blue sky prevailing,  
The rain is over and gone!”

—“*Written in March,*” WORDSWORTH.

## CHAPTER XXX.

### *Pauses.*

**233.** PAUSES may be divided into two classes:

(1) Pauses of Sense, which mark the divisions of discourse, for the purpose of simply presenting the meaning clearly and distinctly, independent of emotion or passion, their place and relative length being determined by the grammatical structure of the language.

(2) Pauses of Emotion, which sometimes coincide in place with the pauses of sense, but are usually superadded to these, and depend upon emotion, passion, or strongly significant emphasis.

### PAUSES OF SENSE.

**234.** By distinguishing sentences into their component parts and several kinds, some principles and rules may be given by which the student may be guided with regard to correct pausing.

A Sentence is an assemblage of words conveying a declaration, an interrogation, a petition, or a command. The essential of every sentence is a subject or nominative, and a finite verb. Either of these may be modified or unmodified.

A Clause is a simple sentence (one subject and one finite verb) united to some other sentence of equal value, or dependent upon some word in a sentence as a modifier.

Clauses are also called *members* of a sentence of which they form a part, and are either co-ordinate or subordinate; as,

“This is the man *who was born blind*” (subordinate).

A Phrase is a group of several words not making complete sense when uttered alone, but used to modify some other part of the sentence; as,

“Truth will *at last* prevail.”

Sentences may be *simple*, *complex*, or *compound*. A *simple* sentence consists of a nominative and verb, either of which may be simple or modified by words or phrases; as,

“Alexander wept.” Or,

“Alexander wept for the fate of Darius.” Or,

“The great Alexander wept for the fate of Darius.”

A *complex* sentence consists of one principal proposition, some part or parts of which are modified by a dependent clause or clauses; as,

“God, who is great, rules the universe.”

A *compound* sentence is composed of two or more sentences or members of equal rank; as,

“Industry is the guardian of innocence, and adversity is the school of piety.”

The members of a compound sentence may be individually simple, complex, or compound. The following is an instance where each member is compound:

“The ox knoweth his owner, and the ass his master’s crib; but Israel doth not know, my people do not consider.”

Compound sentences are further divided into the period or compact sentence, and the loose sentence:

A Period is composed of two or more simple sentences or members, each of which, independent of the other, does not form complete sense; or if they do, the latter

modifies the former, or inversely, the connection in all cases between the parts being very close.

(a) A Direct Period is that in which the first member is dependent for sense upon the latter, or in which the sense is not completely formed until the close:

“Though many things exceed the capacity of our wits, yet they are believed.”

(b) The Limited Period is that form of compact sentence in which, although the first part forms sense alone, it is nevertheless modified by the second, and does not, therefore, form complete sense until the close:

“Many things are believed, though they exceed the capacity of our wits.”

A Loose Sentence contains several members, the first one or more of which form complete sense without being modified by the latter, which usually adds some reflection, illustration, remark, or example:

“Persons of good taste expect to be pleased at the same time they are informed; and think that the best sense always deserves the best language.”

With reference to the principal division of compound sentences, when read simply to develop the sense, we have the following rules:

235. RULE I.—*In every Direct period the principal pause comes at that part where the sense begins to form, or the expectation excited by the first member begins to be answered.*

“Though he slay me, || yet will I trust in him.”

RULE II.—*The principal pause of an inverted period should be placed at that part where the latter member begins to modify the former.* Thus:

“Every man that speaks and reasons, is a grammarian and a logician, || though he may be utterly unacquainted with the rules of grammar and logic.”

RULE III.—*A Loose Sentence requires a longer pause between its first member (usually a period direct or inverted) and the additional member which does not modify it.*

“Persons of good taste expect to be pleased | at the same time they are informed; || and think that the best sense always deserves the best language.”

Subordinate pauses divide the subordinate members of compound sentences, or the parts of a simple or complex sentence.

Pauses aid in conveying the ideas in a sentence by separating such as are related, and by uniting those that are closely associated in sense. In order to determine the several degrees of union between words, so as to be able to divide them in accordance with this principle, we must consider the following: all the words of a simple or complex sentence may be divided into two general classes—those that *modify* and those that are *modified*.

The words which we may consider as modified by all others are the nominative and its verb. The modifiers are, however, themselves modified by other words, and thus the words of a sentence become divisible by pauses into superior and subordinate classes, each being composed of words more closely united *among themselves* than the several classes are with each other.

To illustrate: the substantive and verb, with their modifiers, as the two principal classes of every sentence, admit most readily of a pause between them. While the modifiers of these words are divided into subordinate classes, separable by pauses from the words they modify, and from each other, according as they possess modifiers of their



own, to which they are more closely united than to the superior words they themselves immediately modify. The same principle holds in modifiers of the third degree.

The *places*, then, for pausing, in every sentence, are very numerous, increasing always with the complexity of the sentence. With this in view, the following rules will be better understood and applied:

236. RULE I.—*When the nominative of a sentence consists of more than one word, or of one important or emphatic word, it should have a pause after it.*"

"The great and invincible Alexander | wept for the fate of Darius."

"The fashion of this world | passeth away. To be virtuous | is to be happy."

"Vice | is a monster of so frightful mein,  
As, to be hated, needs but to be seen."

"Self-love | forsook the path it first pursued,  
And formed the public in the private good."

"Weeping | may endure for a night; but joy | cometh in the morning."

"Our schemes of thought in childhood | are lost in those of youth."

"Hatred and anger | are the greatest poison to the mind."

RULE II.—*Where the adjective follows the substantive or noun it modifies, and has modifiers of its own, constituting a descriptive phrase, it should be separated from its noun by a short pause.*

"He was a man | learned and polite."

"It was a calculation | accurate to the last degree."

"It was a sight | wonderful to behold."

"He possesses a style | grand in its simplicity."

RULE III.—*A noun which has modifiers, and stands in apposition with a noun preceding, whether single or modified, must be separated from the latter by a short pause.*

"Lincoln, | President of the United States."

"George, | King of Great Britain, France, and Ireland."

"Paul, | the apostle of the Gentiles."

"Your house is finished, sir, at last,  
A narrower house, | a house of clay."

"When first thy sire to send on earth,  
Virtue, | his darling child, designed—  
To thee he gave the heavenly birth,  
And bade thee form her infant mind."

If the nouns in apposition are single, no pause is required. Thus: President Lincoln. The Apostle Paul. King George.

RULE IV.—(1) *If an adverb is modified, constituting an adverbial phrase, it should be separated by a pause, both from its verb and from what follows.*

"He owed his success | in great measure | to the exertions of his friends."

"Then must you speak  
Of one who loved | not wisely, | but too well."

(2) *If a single adverb follows the verb it modifies, it must be separated from what follows by a pause.*

"He did not act wisely, | and, therefore, has much to regret."

RULE V.—(1) *A phrase or clause intervening between the nominative and verb, is of the nature of a parenthesis, and must be separated from both by a pause.*

“When the Romans and Sabines were at war, and upon the point of battle, the women, | who were allied to both, | interposed with so many entreaties that they prevented the mutual slaughter.”

“Joseph, | who happened to be in the field at the time, | saw the carriage approach, and, | in an ecstasy of delight, | hastened to meet it.”

(2) *Similarly, a phrase or clause coming between an active verb and its object is separated from both by a pause.*

“I saw, | standing beside me, | a form of diviner features, and a more benign radiance.”

“Thou knowest, | come what may, | that the light of truth can never be put out.”

(3) *A phrase or clause coming between a verb and its auxiliary, must also be separated from both by a pause.*

“This will, | I fear, | affect his happiness. It must, | of necessity, | have alarmed him.”

“It will, | I think, | interfere seriously with his plans.”

RULE VI.—*Nouns in the case absolute or independent are divided from what follows by a short pause.*

“Death, | great proprietor of all, 't is thine  
To tread out empires, and to quench the stars.”

“If a man borrow aught of his neighbor, and it be hurt or die, | the owner thereof not being with it, | he shall surely make it good.”

RULE VII.—*A short pause always takes place at an ellipsis or omission of words. There is no rule for pausing more universal than this,—the pause seeming to take the place of the words left out.*

“The vain man takes praise for honor; the proud man, | ceremony for respect; the ambitious man, | power for glory.”

“To err is human; to forgive, | divine.”

“Add to your faith virtue; and to virtue, | knowledge; and to knowledge, | temperance; and to temperance, | patience.”

“Homer was the greater genius; Virgil, | the better artist.”

The following specific rules are referable to the general rules of ellipsis just given.

(1) *If several subjects belong in the same manner to one verb, or several verbs in the same manner to one subject, every one of the subjects or verbs should take a short pause.*

“Riches, | pleasure, | and health | become evils to those who do not know how to use them.”

“My | hopes, | fears, | joys, | pains, | all center in you.”

“He went into the cavern, | found the instruments, | hewed down the trees, and, in one day, | put the vessels in a condition for sailing.”

(2) *Similarly, if there are several adjectives belonging in the same manner to one substantive, the latter is to be considered as in every case but one omitted, since every adjective must have its own noun.*

A short pause, therefore, should come after each adjective but the last, when they precede a noun, and when they follow it, they should be separated from the noun and from each other.

"A good, | wise, | learned man is an ornament to the commonwealth."

A man, | wise, | learned, | and good, is an ornament to the commonwealth."

The same principle of pausing holds where several substantives belong in the same manner to one adjective.

(3) *If several adverbs belong in the same manner to one verb, each adverb may be considered as having its own verb omitted, and therefore demands a pause.*

Where they precede the verb, each takes a pause after it except the last; if they follow, a pause must succeed the verb and every adverb.

"To love | wisely, | rationally, | and prudently | is, in the opinion of lovers, not to love at all."

Wisely, | rationally, | and prudently to love, is, in the opinion of lovers, not to love at all."

The same principle obtains in the case of several verbs having but one adverb.

RULE VIII.—*The relative pronouns who, which, and that (when in the nominative case), conjunctive adverbs, conjunctions, prepositions, and all parts of speech used for transition and connection, generally require, and always admit of, a short pause before them.*

"A man can never be obliged to submit to any power, unless he can be satisfied | who is the person | who has a right to exercise it."

"You'll rue the time | that clogs me with this answer."

"He continued steadfast | while others wavered."

"It was the owl that shriek'd, the fatal bellman, |  
Which gives the stern'st good-night."

"Death is the season | which brings our affections to the test."

"'Tis now the very witching time of night, |  
When churchyards yawn."

"This is the spot | where he is wont to walk."

"I will not let thee go | except thou bless me."

"This let him know, |  
Lest, willfully transgressing, he pretend surprisal."

"I wrote | because it amused me; I published | because I was  
told it would please."

"It is more blessed to give | than to receive."

Prepositions and conjunctions are always more closely united with the words they precede than those they follow. From the preceding rules, the student will perceive how few are the grammatical connections which absolutely refuse a suspension of vocality for the sake of taking breath. The only words, indeed, which seem too intimately connected to admit a pause between them are the article and substantive, the substantive and adjective in their natural order, and the preposition and the noun it governs.

I have introduced the old rhetorical rules for pausing in full, because in teaching reading, of late, the subject has been much neglected. Audible punctuation demands a greater number of pauses than are used in writing, for the reason that the voice of the reader takes the place of the written page to the hearer; hence, audible pausing is as necessary to a clear understanding of a subject as the punctuation marks which aid the eye.

The reader who observes the rules of pausing where the sense permits, and utilizes these pauses to renew his breath, will never be compelled to break in upon the sense, and, therefore, weaken or obscure it.



The length of pauses is only relative; the following marks distinguish four comparative degrees of duration: Longest (|| ||); long (||); short (|); shortest (').

#### PAUSES OF EMOTION.

237. The pauses of emotion or of emphasis, as the term indicates, depend upon the expression which is to be given language, and are not determined by the grammatical form, though sometimes coincident with the ordinary divisions of sense.

We have seen that in the pauses of sense there is a certain relative proportion as to the length; with the pauses of emotion this is not the case. A pause of some length is often used, either immediately before or after some word or phrase of peculiar importance, on which we wish to fix the attention of the hearer.

The pause *before* awakens curiosity or expectation; and the pause *after* refers the mind *back* to, or holds it upon, the last utterance. This may be called the emphatic pause. It produces a most striking effect, but, like all other strong emphasis, should not be used unless justified by the importance of the case.

“And now abideth faith, hope, charity, these three; but the greatest of these is | charity.”

“And Nathan said unto David, Thou | art the man.”

“He woke | to die!”

“But hush! | hark! | a deep sound strikes like a rising knell.”

“Socrates died like a philosopher, but Jesus Christ like a | God,”  
(or | like a God).

“As long as an armed foe remained in my country, I would never lay down my arms; no; never, || never, || never.”

In all intensely impassioned language expressive of that labor of the mind which seems to choke and retard utterance, as in strong and suppressed grief, rage, etc., frequent pauses occur, arising from the necessity of deep inhalation and consequent expansion, to refill the lungs after the air has been driven from them. The necessary effort must be perceptible, and is an aid in natural expression.

The mental suffering causes a loss of the holding power, and we speak in the exhausting breath when only two or three words can be uttered in one expiration, and these remarkable inhaling pauses produce Broken Melody. We have an example of this in the language of Eve imploring Adam's forgiveness, as found in "*Paradise Lost*:"

"On me | exercise not  
Thy hatred | for this misery befallen,  
On me | already lost, || me than thyself  
More miserable! || both | have sinned, || but thou |  
Against God | only, I || against God | and thee; ||  
And to the place of judgment<sup>1</sup> will return, ||  
There | with my cries<sup>1</sup> importune Heaven, that all  
The sentence | from thy head removed, may light  
On me, || sole cause<sup>1</sup> to thee | of all this woe, ||  
Me, || me only, || just object of His ire!"

238. The sudden transitions from one state of feeling to another, which mark almost all passionative language, are in most all cases preceded by a pause. In all language, the pauses correspond in length with the character of the movement. When the movement is slow, as in awe, deep grief, solemnity, etc., the pauses are long; while in language of hasty passion or eager impatience, etc., or in gay and bright emotions, where the movement is rapid, the pauses are correspondingly short.

Considering pauses from another point of view, they may be regarded as almost universally the result of emphasis (and in some cases of accent) for every emphatic or

strongly accented word is a sort of central point or nucleus, around which others less impressive, and intimately related in sense, naturally cluster, the whole forming a group between pauses, unless several equally strong emphases succeed each other, when the words stand alone between pauses.

Sentences, then, whether simple, complex, compact, or loose, are composed of a number of words, which accents or emphases *tie together*, as it were, into groups resembling long words, to be marked off by a pause of greater or less extent. These have been termed oratorical portions or "oratorical words." They have been also called "emphasis words." The following marked passages will illustrate the division of sentences on this principle—the italics indicate the emphasis:

"Alexander—at—a—feast surrounded—by—flatterers  
heated—with—wine overcome—by—rage led—by—a  
concu-bine is—a—forcible—*example* that—the—conqueror—of—*king-*  
*doms* may—have—neglected the—conquest—of—*himself*."

"Is—it—not—*monstrous*, that—this—*player*—here,  
But—in—a—*fiction*, in—a—dream—of—passion,  
Could—force—his—*soul* so—to—his—own—*conceit*."

"If—it—were—*done*, when—'tis—done, then—'t were well—  
'T were—done *quickly*: If—the—*assassination*  
Could *trammel*—up—the—consequence, and—catch,—  
With—his—*surcease*—success."

Correct grouping, which is effected by pausing, may be called the *articulation of sentences*. In the language of criticism, in the present day, it is not an uncommon thing to hear it spoken of as distinct articulation.

#### EXERCISES IN PAUSING.

"He gave<sup>1</sup> to misery | all<sup>1</sup> he had— || a tear,  
He gain'd | from Heaven— || 't was all he wish'd — || a friend."

"'Tis hard to part | when friends are dear, |  
Perhaps | 't will cost a sigh, || a tear;  
Then steal away, || give little warning, ||  
Choose thine own time; ||  
Say not | good night; || but in that happier clime |  
Bid me | good morning."

"Thy shores | are empires | changed | in all | save thee—  
Assyria, || Greece, || Rome, || Carthage, || what are they?"

"Dark heaving, || boundless, || endless, || and sublime."

"The war is inevitable || — and let it come! || I repeat it, || sir, ||  
let it || come."

"If thou be'st he | —but O, || how fallen! || how changed!" ||

"Here lies the great,— | false marble! || Where? || ||  
Nothing || but sordid dust || lies | there."

"And his family!— | but he is gone; || that noble heart || beats |  
no more." ||

"This world, | 't is true,  
Was made | for Cæsar— || but for Titus || too."

"Her neck is bared— || the blow is struck— || the soul is passed  
away! || ||

The bright— || the beautiful || is now || a bleeding piece of clay!"

"But come, | thou goddess, | fair! and free, |  
In heav'n | yclep'd | Euphrosyne, |  
And of men | heart-easing Mirth; |  
Whom | lovely Venus | at a birth, |  
With | two sister graces | more, |  
To ivy-crowned Bacchus | bore."

"Hop, | and Mop, | and Drap so clear, |  
Pip, | and Trip, | and Skip, | that were |  
To Mab | their sovereign dear,— |  
Her special maids | of honor."

## CHAPTER XXXI.

*Rhythmus or Measure of Speech.*

239. ALL speech is composed of a succession of heavy and light sounds, or accented and unaccented syllables, produced by the alternate action and reaction of the larynx, this organ being subject to the law of pulsation and remission common to all muscular effort.

From this peculiarity in the construction of language, it may be divided into rhythmical or accentual measures, as in music, containing a heavy and a light portion of sound, and being of about equal time value.

Taking the mark ( $\triangle$ ) to represent the heavy or accented sounds, and the mark ( $\cdot\cdot$ ) the light or unaccented, and the bars ( $|$   $|$ ), as in music, to distinguish and separate one measure from another to the eye, the pulsation and remission of the voice producing a measure may be illustrated as follows:

Spirit | spirited | spiritual | spiritually.

The pulsative act never occurs upon more than one syllable of a measure, because if two or more consecutive syllables are accented, or uttered with the pulsative action of the organ, there will unavoidably be either a remissive action at the termination, or a pause corresponding with the remission, by which the organs recover themselves after pulsation. Thus, if the word *hunt* be uttered twice under accent there will be a perceptible hiatus between them corresponding to the remiss action, which pause or

rest, with the pulsative action on *hunt*, would constitute the time of a full measure. The repetition of the word occupies the same time as | hunter | hunt.  
 $\Delta \quad \therefore \quad \Delta \quad \therefore$

The unaccented portion of a measure may, however, be divided among as many as four syllables, as illustrated in the word *spiritually*, already marked, this word occupying no greater length of time for the utterance than the shorter word, *spirit*, each filling a measure, or defining the simple action and reaction of the organs.

A single syllable of quantity may constitute a measure, for it may be extended over the time of a full measure, its radical constituting the pulsative and heavy portion, and the vanish the unaccented or light. Thus, the word *Hail!* uttered with extended time, admits of the pulsation and remission of the voice as clearly as if it consisted of two written syllables, thus: | Hail! |  
 $\Delta \quad \therefore$

240. A *Perfect Measure* of speech may consist, then, of one syllable or of any number, not exceeding five, uttered by a pulsative and remiss action of the voice.

An *Imperfect Measure* consists of one in which either the accented or unaccented portion of the measure is wanting. The silence is represented in the marking by the following symbol (♫), which indicates the rest of the voice. Thus:

♫ In- | comparable | ♫ at- | tack ♫  
 $\Delta \quad \therefore \quad \Delta \quad \therefore \quad \therefore \quad \Delta \quad \therefore \quad \Delta \quad \therefore$

An *Immutable Syllable*, such as *tack*, is incapable of filling a measure having no extent of vanish upon which the remiss action may take place.

241. Altogether, there are five kinds of measure which enter into language:

1. The *Emphatic Measure*, which consists of one syllable, uttered with long quantity, as: | Roll | on. |  
 $\Delta \quad \therefore \quad \Delta \quad \therefore$



2. The *Common Measure*, which consists of two syllables, as:

Spirit | water | nature.  
 Δ Δ Δ Δ Δ Δ

3. The *Triple Measure*, which consists of three syllables, the remissive portion of the measure being divided between two, as:

Spirited | comedy | natural.  
 Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ

4. The *Quadruple Measure*, consisting of four syllables, the remissive action being divided between three of them, as:

Spiritual | comfortable | naturally.  
 Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ

5. The *Accelerated Measure*, which consists of five syllables, four being apportioned to the unaccented portion of the measure. It is called the base foot, and contains the greatest number of syllables admissible to one pulsative and remiss effort of the organs; it is not, except in the rapidity of colloquial utterance, much employed:

Spiritually | voluntarily  
 Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ

If the | soul | ♪ be | happily dis- | posed ♪ | everything  
 becomes | capable of af- | fording enter- | tainment.  
 Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ

Such a measure necessitates extreme acceleration or rapidity in its utterance, and would, therefore, in a more dignified reading, be broken up into two measures; thus,

Capable | ♪ of af- | fording.  
 Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ

Shakespeare and Milton, the poets most distinguished for the happy mechanism of their verse, never employed more than four syllables in a measure. The common and triple measure predominates in all poetry. Prose embraces all kinds in its less regulated utterances.

242. In the study of this subject, it must be remembered that there are not only syllables, but many words, in sentences, that are unaccented, and such words belong to the remiss portions of the different speech measures.

In the sentence, "Truth is the basis of excellence," the words *truth*, *basis*, and *excellence* have accented syllables. The other words have no accents. The latter must, therefore, be, as it were, "hooked on" to the more prominent words in the different measures of speech in such a manner that they may be pronounced during the remiss action of the voice. They will thus neither receive an undue significance, nor interfere with the general flow of utterance during the sentence.

Words, independently of each other, convey but one, certain, limited meaning. By uniting them together, these significations are either restrained or enlarged. In this unison, the most significant words adopt the accent, whilst the others are slurred over as unaccented syllables of the same word. The whole is known as an oratorical word, and it is either comprised within one measure, or is broken up in such a manner as to form imperfect measures.

There are also certain parts of speech that are naturally slurred over in discourse to give prominence to more important words; as, articles, conjunctions, prepositions, auxiliaries, relatives, unimportant pronouns, the verb *to be*, and sometimes the adjective. Connected discourse throws the accent upon words of more significance, to which these become united as modifying syllables. They are then pronounced during the remiss action of vocal organs, and belong to the unaccented portion of the different speech measures.

If I say, Water—boy—in—fish—saw—a—the, as though I were reading the words from a vocabulary, each word will have the same accentual importance, no one being of more significance than the others, and each will occupy a full measure of speech. But if I now join these words so as to make a complete sentence of them, a change will take place in their utterance; one half of them will lose their accents, and will be slurred over to give prominence to the more important words: The—boy saw a—fish in—the—water. The sentence becomes one of four significant words to which modifying syllables are added to show the relation these words bear to each other. Divided or scored according to the measure of speech, they would stand as follows:

$\nabla$  The | boy  $\nabla$  | saw  $\nabla$  |  $\nabla$  a | fish  $\nabla$  |  $\nabla$  in the | water.\*  
 $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$

243. When the relative value of the accented and the unaccented syllables of speech is not observed, or is overborne by extreme effort to articulate distinctly, the result is a mouthing utterance, by which the unaccented syllables are brought into undue prominence, and the natural movements of the voice through the measure of speech destroyed. This tedious and halting utterance is observable in the reading of the child who takes every word to be of equal value, and proceeds by accent or heavy movement alone, thus:

The | boy  $\nabla$  | saw  $\nabla$  | a  $\nabla$  | fish  $\nabla$  | in  $\nabla$  | the | water.  
 $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$      $\Delta$      $\therefore$

Instead of the smooth flowing utterance of the measured

---

\*These groups of words have the effect of one long word, and have been called oratorical words. For a full explanation of oratorical words see Emphasis, ¶ 264.

sounds as first scored in this example according to the natural utterance.

On the other hand, language is often enfeebled by allowing words to drop from the organs on the remiss action which should have an accentual value. In this way, the noun is often sunk to a subordinate position, as if implied or understood in the sentence, while the adjective maintains a prominent position. Thus, in Mercutio's description of Queen Mab, I have heard these lines read in the following manner:

♥ Her | wagon spokes | made of long | spinner's legs.  
 Δ ∴ Δ ∴ Δ ∴ Δ ∴ Δ ∴ Δ ∴

When, in order to convey the just emphasis, it would adopt the following measure:

♥ Her | wagon | spokes | made of | long | spinner's | legs.  
 Δ ∴ Δ ∴ Δ ∴ Δ ∴ Δ ∴ Δ ∴ Δ ∴

This is a frequent fault of emphasis, serving to give undue prominence to the adjective and slurring the noun.

244. Emphasis falling upon different words of the same sentence under different significations will alter the divisions of its measures. To illustrate:

I | ♥ will | walk with him.  
 Δ ∴ Δ ∴ Δ ∴ Δ ∴

That is, not *you* will walk with him.

♥ I | *will* | walk with him.

That is, I am *determined* to walk with him.

I will | *walk* | with him.

That is, I will not *ride*.

I will | walk with | *him*.

That is, not with *her*.

245. Two or more accented syllables of long quantity, following in immediate succession, are generally extended over the time of a whole measure, though this is at the option of the reader or speaker, and according to the sense or sentiment of the language. Thus, the following line may be read according to either of the scorings here given. The heavy ( $\triangle$ ) and light ( $\cdot\cdot$ ) marks will be omitted in the scorings to follow:

Rocks, | caves, | lakes, | fens, | bogs, and | shades of | death,

*Or,*

Rocks, ♪ | caves, ♪ | lakes, ♪ | fens, ♪ | bogs, and | shades of | death.

Two or more immutable syllables coming together always require a measure for each, with a pause on the unaccented portion.

Back, ♪ | back ♪ | on your | lives.

Mutable syllables, however, if strongly emphatic, may be extended so as to fill up their respective measures when coming in immediate succession, thus:

Yet, | O | Lord | God, | most | holy.

246. The voice always moves from heavy to light, or from accent to unaccented. If, therefore, a line or sentence begins with an unaccented syllable, the first measure is necessarily imperfect, the accented portion being marked by a rest, thus:

♪ In the | second | century | ♪ of the | Christian | era.

♪ How | vain | ♪ are | all things | here be- | low.



Respiration, measure, and rhythm alike require *pauses*, which prevent the words from becoming entangled with each other, and enable the mind to perceive their connections and meaning with perfect facility.

A whole measure, or even two or more, may be passed over in silence when the longer pauses of discourse require such continued suspension of the voice. Thus, in the following sentence, before quoted as strongly emphatic, a pause of an entire measure would occur, beside the shorter rests arising from the imperfect measures.

Back ♪ | ♪ to thy | punishment ! | ♪ ♪ | false | fugitive.

Pauses extending through more than a measure are illustrated in the scoring of the next passage :

Then shall be | brought to | pass | ♪ the | saying, | ♪ ♪ |  
Death | ♪ is | swallowed | up ♪ | ♪ in | victory. | ♪ ♪ | ♪ ♪ | O |  
death ! | where is thy | sting ? | ♪ ♪ | ♪ ♪ | O | grave ! | ♪ ♪ |  
where is thy | victory ? | ♪ ♪ | ♪ ♪ | ♪ The | sting of | death |  
♪ is | sin ; | ♪ ♪ | ♪ and the | strength of | sin | ♪ is the | law.

247. From the accentual character of words, imperfect measures must often occur in speech, and their pauses, together with the measures of complete silence, permit a constant supply of breath to the speaker without destroying the rhythm of language.

The pauses which a clear utterance of the meaning requires are always proportioned in their length to the prevailing character of the emotions which predominate in any given passage, and consequently to the current of time, during the audible successions of the the sounds of the voice from phrase to phrase, or from clause to clause, in every sentence. The necessity of the close observance of measured beats and frequent rests in reading, until the student has acquired a perfect control over the pulsative



action of speech in its relation to force and measure, will readily be perceived by attempting to read with impassioned force any piece of vehement or bold declamation, such as Macduff's "Awake! awake! ring the alarm bell," etc. Unless a metrical rhythmus is observed in such recitation, with frequent pauses, however short, added to those marked in the punctuation, the reader will find himself constantly out of breath.

248. In the production of speech, the muscles of the larynx are subservient to the will in a certain sense of conformity to the laws of other related organic actions controlling the processes of inspiration and expiration. The pulsation and remission of the heart acts at periodic intervals with the action and reaction of the glottis, both functions being necessarily sympathetic with the intermitting regularity of the organic function of breathing.

Thus, by a subtle law of natural affinity, these complicated movements, partly voluntary and partly involuntary, when not interfered with, produce a general effect without any interference with individual laws. The whole of this wonderful mechanism works by the natural laws of pulsative and remiss action. The single pulsing act of each organ with its remiss operation, or that by which the exerted organs regain their position, may be illustrated in the repeated movements of opening and shutting the hand.

It must be apparent that any disturbance of the periodic and closely related action of the heart, lungs, and glottis must result in injury or destruction to such sensitive organism. If, then, a person's method of speaking be such as interferes with these processes, just in proportion to the degree of interference will it be injurious to the general health and to that of the organs themselves, and in the same proportion imperfect and ineffective as an expressive agent.

249. The word *rhythm* implies, by its etymology, a reference to the *flow* or current of the stream of voice through

the measure of speech. There are two different modes of employing the measures of speech: one proceeds by regular repetitions or recurrence of the same measure, and is called *verse*; the other presents no regularly ordered succession or arrangement of any of these measures, but employs *all*, and is called *prose*.

All poetry is based upon either the common or the triple measure, its rhythmus, in either case, consisting for the most part of either of these two measures, and constituting either common or triple time poetry.

EXAMPLE OF COMMON TIME POETRY.

Know | then thy | self, ♪ | ♪ pre | sume not | God to | scan ; |  
 ♪ The | proper | study | ♪ of | man | kind | ♪ is | man. |

EXAMPLE OF TRIPLE TIME POETRY.

♪ What a | rapturous | song, |  
 ♪ When the | glorified | throng |  
 ♪ In the | spirit of | harmony | join.

In either style of poetry, other measures besides that giving its character to the verse, are occasionally introduced, and rests of various lengths render the imperfect measure a necessity. An emphatic measure is also occasionally used to relieve the ear from the monotony of the unvaried successions of the same measure.

250. The great art of the poet consists in such a nice adjustment of the different measures, and of the several rests of the voice, as shall produce an agreeable variety without disturbing too much the regularity of the mechanism of his verse.

The difference between the mechanism of prose and verse consists in the indiscriminate employment of all the measures of speech in prose, whereas in verse either the common or triple measure prevails. An agreeable rhythm in prose, however, requires that while there are no fixed responses in the measures, there is a certain regularity in their recurrence, and in the adjustment of pauses, which produces an effect something akin to the rhythmical flow of verse.

The poetical spirit pervading elevated prose naturally demands the harmonious effects of numbers, and an artistic writer will adopt in such cases that rhythmical flow of words which approaches very nearly to the regularity of poetry, and is called numerous prose.

In certain states of exultation, numbers present themselves so readily to the mind that verses of all kinds may be frequently found in the prose writings of an author. Charles Dickens, in his most imaginative passages, displays so exact an ear for the metrical flow of sound in language that many passages from his novels display a rhythm as regular and beautiful as that of poetry itself. The same is true of Scott, and of our own Irving, and indeed of many of the best prose writers. But the rhythm of prose is necessarily much more varied than that of verse; first, because a verse is included within comparatively small limits, while prose often runs through long periods; and, secondly, because verse is always in some degree uniform, and flows in one stream, while prose, unless it be varied in its rhythmus, offends by monotony.

251. The best poetical rhythmus is that which admits of occasional deviations from the current of accentuation, so ordered that they may not continue long enough to destroy the general character of regularity, whilst the most skillfully arranged prose is that constantly showing the beginning of a regular rhythmus, or metrical succession, which loses itself in a new series of measures before the ear has

time to become impressed with any determinate order of accent or quantity.

The rhythmical beauty of language arises as much from the pauses or rests of the voice as from the admeasurement of the syllables to a certain metrical order. Pauses, properly employed, give an agreeable effect of variety to language, dividing the portions of discourse into what are called pausal sections. By varying the number of accentual measures between the boundaries of these pauses, an agreeable effect is produced, which is lost in the monotony of more regularly measured divisions. This may be illustrated by an extract taken from the writings of the Rev. Robert Hall:

WITHOUT GOD IN THE WORLD.

“ ♣ The ex | clusion | ♣ of a Su | preme | Being, | ♣ and of a |  
superin | tending | providence, | | tends di | rectly | ♣ to the  
de | struction | ♣ of | moral | taste. | | | ♣ It | robs the | uni-  
verse | ♣ of | all | finished | ♣ and con | summate | excel-  
lence, | | even in i | dea. | | | ♣ The | admi | ration of |  
perfect | wisdom and | goodness, | ♣ for | which we are |  
formed, | ♣ and which | kindles | ♣ such un | speakable |  
rapture | ♣ in the | soul, | | finding in the | regions of | scepti-  
cism | nothing | ♣ to | which it corres | ponds, | droops | ♣ and |  
languishes. | | | ♣ In a | world | ♣ which pre | sents a | fair |  
spectacle | ♣ of | order and | beauty, | ♣ of a | vast | family, | |  
nourished | ♣ and sup | ported | ♣ by an Al | mighty | Par-  
ent; | | ♣ in a | world, | ♣ which | leads the de | vout | mind, |  
step by | step, | ♣ to the | contem | plation | ♣ of the | first |  
fair | ♣ and the | first | good, | | ♣ the | sceptic | ♣ is en | com-  
passed with | nothing | ♣ but ob | scurity, | meanness, | ♣ and  
dis | order. | | |

“ When we re | flect on the | manner | ♣ in | which the i | dea  
of | Deity | ♣ is | formed, | | ♣ we | must be con | vinced | ♣  
that | such an i | dea, | intimately | present to the | mind, |  
must | have a most | powerful ef | fect | ♣ in re | fining the |

moral | taste. | | | ♪ Com | posed of the | richest | ele-  
 ments, | ♪ it em | braces, | ♪ in the | character | ♪ of a be | nefi-  
 cent | Parent | ♪ and Al | mighty | Ruler, | ♪ what | ever is |  
 venerable | ♪ in | wisdom, | | ♪ what | ever is | awful | ♪ in au-  
 thority, | | ♪ what | ever is | touching | ♪ in | goodness." | | |

The following passage from Dickens, whose writings abound in similar instances, will furnish an example of the charm of rhythmic prose:

"Dear, | gentle, | patient, | noble | Nell | was | dead. | ♪ ♪ |  
 ♪ Her | little | bird, | ♪ a | poor ♪ | slight ♪ | thing, | ♪ the |  
 pressure of a | finger would have | crushed, ♪ | ♪ was | stirring |  
 nimbly | ♪ in its | cage, | ♪ and the | strong | heart | ♪ of its |  
 child- | mistress | ♪ was | still | ♪ and | motionless | ♪ for |  
 ever." |  
 ♪ ♪

252. From the preceding study of principles and examples, the student will now be prepared to understand the following definition of rhythm, in our language, considered in its broadest and most comprehensive sense.

Rhythm in speech is a measured succession of sounds in which *accent*, *quantity*, and *pause* are so proportioned and arranged as to produce upon the ear an agreeable smoothness and regularity of effect.

253. Rhythmus has been well described by a Greek writer as supporting or sustaining the voice. This it does by leading it with an easy step through every variety of melody, stress, quantity, and movement, with that perfect and natural regularity of organic action by which, no matter how rapid or vehement the utterance, the words are prevented from stumbling against or running into each other, as it were, and thus thwarting the expectation of both the mind and the ear.



Within the limits of artistic effect, therefore, rhythm is an aid and an ornament to utterance, but it will become a deformity if made too prominent and obtrusive. Thus, while the lack of a firmly marked rhythm produces a wandering and uncertain effect upon the ear, on the other hand, the extreme of marking the time or "beat" of the measure too pointedly, and with a jerking accent, offends the ear, resembling a music lesson in which the measure is accompanied by a heavy or exaggerated beat, in order to improve the pupil whose organ of time is dull.

A strongly marked rhythm in reading, especially in verse, will also become a weary monotony if the *melody* be not diversified to meet the demands of a just variety, and the expressive character of the language.

254. A thorough knowledge of the rules governing versification is very necessary in a study of rhythm; this should be studied from a standard text-book of rhetoric. Accent, quantity, and pause being of equal value in rhythm, the metrical construction of a poem must be understood before it can be well rendered.

A poem must not only be perfect in its form,—and meter alone, is the mechanical part,—but it must equally charm the ear in delivery. In the recitation of a poem, we add to its accents, or metrical feet, for the purpose of expression, time, and pause; this never interferes with the accent, for the reason that the accent always marks the strong beat of the measure. In Iambic verse the scansion would be:

Advānced | ĩn vĭew | thĕy stānd | ā hōr | rĭd frōnt. | \*

Conforming to the rules of rhythm, the same line would be rendered thus:

♩ Ad | vānced ĩn | vĭew | ♩ thĕy | stānd | ♩ ā | hōrrĭd | frōnt. ♩ |

---

\* The teacher should allow the student to write a line upon the blackboard in one of these forms of verse, and then mark it as it should be read.



Anapestic meter moves in the same manner; trochaic and dactylic, beginning with the accented syllable, move with the rhythm. For a complete study of prosodial and rhythmical accent combined, see the "*Revision of Vocal Culture*," by the Rev. Francis T. Russell.

♫ "My | Lords, ♫ | ♫ | I am a | mazed, | ♫ | ♫ | yes, my |  
Lords, ♫ | I am a | mazed at his | Grace's | speech. | ♫ | ♫ | ♫ |  
♫ The | noble | Duke | can not | look be | fore him, | ♫ | be | hind  
him, | ♫ | or on | either | side of him, | ♫ | with | out ♫ | seeing |  
some ♫ | noble | peer ♫ | ♫ | who | owes his | seat ♫ | in this |  
house | ♫ | to his suc | cessful ex | ertions | ♫ | in the pro | fession |  
♫ | to | which ♫ | I be | long. ♫ | ♫ | ♫ | ♫ | Does he not | feel  
♫ | that it is as | honorable | ♫ | to | owe it to | these | ♫ | as to |  
being the | accident | ♫ | of an | accident? | ♫ | ♫ | ♫ | ♫ | To | all  
these | noble | Lords, ♫ | ♫ | the | language of the | noble | Duke  
♫ | is as | applicable | and as in | sulting | ♫ | as it | is to my | self.  
♫ | ♫ | ♫ | ♫ | But I | do not | fear ♫ | ♫ | to | meet it | single |  
♫ | and a | lone. ♫ | ♫ | ♫ | ♫ | No one | venerates the | peerage |  
more than | I do. | ♫ | ♫ | But, my | Lords, ♫ | ♫ | I | must ♫ | say  
♫ | ♫ | that the | peerage | ♫ | so | licited | me, | ♫ | ♫ | ♫ | not | I |  
♫ | the | peerage. | ♫ | ♫ | ♫ |

"Nay, ♫ | more, | ♫ | ♫ | ♫ | I | can and | will ♫ | say ♫ | ♫ | ♫ |  
that, as a | peer of | parliament, | ♫ | ♫ | ♫ | as | speaker | ♫ | of this |  
right | honorable | house, | ♫ | ♫ | ♫ | as | keeper of the | great ♫ |  
seal, ♫ | ♫ | ♫ | ♫ | as | guardian | ♫ | of his | majesty's | con-  
science, | ♫ | ♫ | ♫ | ♫ | as | Lord | High | Chancellor of | England, |  
♫ | ♫ | nay, ♫ | even in | that | character | ♫ | a | lone, | ♫ | in |  
which the | noble | Duke ♫ | ♫ | would | think it an af | front ♫ |  
♫ | to be con | sidered, | ♫ | but | which | character | none can  
de | ny ♫ | me, ♫ | ♫ | ♫ | as a | Man, ♫ | ♫ | I | am at this | mo-  
ment | as re | spectable, | ♫ | ♫ | ♫ | I | beg ♫ | leave to | add, ♫ |  
♫ | as | much re | spected, | ♫ | as the | proudest | peer ♫ | ♫ | I |  
now | look | down upon." | ♫ | ♫ |

—*Lord Thurlow's Reply to the Duke of Grafton.*

"Most | potent, | grave, | ♫ | and | reverend | signiors, |  
♫ | My | very | noble, | ♫ | and ap | proved | good | masters; | ♫ | ♫ |  
That I have | taken a | way | ♫ | this | old man's | daughter, |

It is | most | true ; | ♪ ♪ | true , | ♪ I have | married her ; |  
 ♪ The | very | head and | front | ♪ of my of | fending |  
 ♪ Hath | this ex | tent , | ♪ ♪ | no | more . | ♪ ♪ ♪ ♪ |  
                     Rude | ♪ am | I in | my | speech , |  
 ♪ And | little | bless'd | ♪ with the | set | phrase of | peace ; |  
       ♪ ♪ |  
 ♪ For | since | these | arms of | mine | ♪ had | seven | years |  
       pith , |  
 ♪ Till | now , | ♪ some | nine | moons | wasted , | ♪ they have |  
       us'd |  
 ♪ Their | dearest | action | ♪ in the | tented | field ; |  
 ♪ And | little | ♪ of this | great | world | ♪ can | I | speak |  
 More than per | tains | ♪ to | feats of | broil , ♪ and | battle ; |  
       ♪ ♪ |  
 ♪ And , | therefore , | little | ♪ shall I | grace my | cause , |  
 ♪ In | speaking | ♪ for my | self : | ♪ ♪ | yet | ♪ by your | pa-  
       tience , |  
 I will a | round , | ♪ un | varnish'd | tale de | liver ." |

—“*Othello*,” SHAKESPEARE.

“Once | more | unto the | breach | dear | friends! | ♡ ♡ | once |  
more; | ♡ ♡ |  
♡ Or | close the | wall up | ♡ with our | English | dead. | ♡ ♡ |  
♡ In | peace | ♡ ♡ | ♡ there's | nothing | so be | comes a |  
man |  
♡ As | modest | stillness | ♡ and hu | mility. | ♡ ♡ |  
But when the | blast of | war | ♡ ♡ | blows in our | ears, |  
Then | imitate the | action | ♡ of the | tiger : |  
Stiffen the | sinews, | ♡ ♡ | summon | up the | blood, |  
♡ Dis | guise | fair | nature | ♡ with | hard | favor'd | rage. |  
♡ ♡ |  
Then | lend the | eye | ♡ a | terrible | aspect ; |  
♡ ♡ | Let it | pry | ♡ thro' the | portage of the | head, |  
Like the | brass | cannon ; | let the | brow o'er | overwhelm it, |  
♡ As | fearfully, | as doth a | galled rock | ♡ ♡ |  
♡ O'er | hang and | jutty | ♡ his con | founded | base  
♡ ♡ | Swill'd with the | wild | ♡ and | wasteful | ocean.” | ♡ ♡

—*Address of Henry V to his Troops.*

"Hail! | holy | Light, | | offspring of | Heav'n | first | born, |  
 | Or of the E | ternal | | co-e | ternal | beam, | |  
 May I ex | press | thee | un | blam'd? | | ♪ Since | God |  
 ♪ is | light, |  
 ♪ And | never | ♪ but in | unap | proached | light |  
 Dwelt from e | ternity, | | dwelt | then in | thee, |  
 | Bright | effluence | ♪ of | bright | essence | incre | ate. | |  
 ♪ Or | hears't thou | rather, | | pure e | thereal | stream. |  
 ♪ Whose | fountain | who shall | tell? | | ♪ Be | fore the |  
 sun, |  
 ♪ Be | fore the | Heav'ns | thou | wert, | | and at the | voice |  
 ♪ Of | God | | as with a | mantle, | ♪ didst in | vest |  
 ♪ The | rising | world of | waters | | dark | ♪ and | deep, | |  
 Won from the | void | ♪ and | formless | infinite." | |

—"Apostrophe to Light," MILTON.

#### POETIC EXPRESSION IN PROSE.

"Then | sang | Moses | ♪ and the | children of | Israel | this |  
 song | ♪ unto the | Lord, | ♪ and | spake, | saying, | ♪ I will |  
 sing unto the | Lord, | ♪ for he hath | triumphed | gloriously: |  
 | | ♪ the | horse | ♪ and his | rider | ♪ hath he | thrown into  
 the | sea. | | | ♪ The | Lord | ♪ is my | strength and | song, |  
 ♪ and | he is be | come my sal | vation; | | he is | my | God, |  
 ♪ and | I will pre | pare him an | habi | tation; | | | ♪ my |  
 father's | God, | ♪ and | I will ex | alt him. | | | ♪ The | Lord |  
 ♪ is a | man of | war: | ♪ Je | hovah | ♪ is his | name. | | |  
 Pharaoh's | chariots | ♪ and his | host | ♪ hath he | cast into  
 the | sea: | | | ♪ his | chosen | captains | also | ♪ are | drowned  
 in the | Red | Sea. | | | ♪ The | depths | ♪ have | covered  
 them: | | ♪ they | sank into the | bottom | ♪ as a | stone. | | |  
 Thy | right | hand, | O | Lord, | is be | come | glorious in |  
 power: | | thy | right | hand, | O | Lord, | ♪ hath | dashed in |  
 pieces | ♪ the | enemy. | | | ♪ And in the | greatness of thine |  
 excellency | thou hast | over | thrown | them | ♪ that | rose up  
 a | gainst thee; | | ♪ thou | sentest forth thy | wrath, | ♪ which  
 con | sumed them, | ♪ as | stubble. | | | ♪ And with the | blast  
 of thy | nostrils | ♪ the | waters | ♪ were | gathered to | gether,  
 | | ♪ the | floods | stood | upright | ♪ as an | heap, | ♪ and  
 the | depths | ♪ were con | gealed | ♪ in the | heart of the |

sea. | | ♣ The | enemy | said, | I will pur | sue, | I will |  
over | take, | I will di | vide the | spoil; | ♣ my | lust | ♣ shall  
be | satisfied | ♣ up | on them: | | ♣ I will | draw my | sword, |  
♣ my | hand shall des | troy them. | | Thou didst | blow with  
thy | wind, | ♣ the | sea | covered them: | | ♣ they | sank as |  
lead | ♣ in the | mighty | waters." | | |

—SONG OF MOSES, *Exodus xv*, 1.

"♣ The | armaments, | ♣ which | thunderstrike | ♣ the | walls |  
♣ Of | rock-built | cities, | | bidding | nations | quake, |  
♣ And | monarchs | | tremble | ♣ in their | capitals, |  
| ♣ The | oak le | viathans, | ♣ whose | huge | ribs | make |  
♣ Their | clay cre | ator | ♣ the | vain | title | take, |  
♣ Of | lord of | thee, | ♣ and | arbiter of | war! |  
These are thy | toys, | | and as the | snowy | flake, |  
♣ They | melt into thy | yeast of | waves, | ♣ which | mar |  
♣ A | like the Ar | mada's | pride, | or | spoils of | Trafal- |  
gar. | |  
♣ Thy | shores are | empires, | | chang'd in | all | save |  
thee, |  
| ♣ As | syria, | | Greece, | | Rome, | | Carthage, | | what  
are | they? |  
♣ Thy | waters | wasted them | | while they were | free, |  
| ♣ And | many a | tyrant | since: | | ♣ their | shores |  
♣ o | bey |  
♣ The | stranger, | slave, | ♣ or | savage; | ♣ their de | cay |  
♣ Has | dried up | realms | ♣ to | deserts, | | not | so |  
thou, | |  
Un | changeable, | | save to thy | wild | waves | play: | |  
Time | writes | no | wrinkle | ♣ on | thine | azure | brow; |  
| Such as cre | ation's | dawn | ♣ be | held, | | thou | rollest |  
now. | | |  
Thou | glorious | mirror, | where the Al | mighty's | form |  
Glasses it | self in | tempests; | ♣ in | all | time, |  
Calm | ♣ or con | vuls'd, | | ♣ in | breeze, | ♣ or | gale, | ♣  
or | storm, |  
| Icing the | pole, | or in the | torrid | clime |  
Dark | heaving; | | boundless, | | endless, | | ♣ and sub- |  
lime." | | |

—"The Ocean," BYRON.

## CHAPTER XXXII.

### *Accent.*

255. WHEN a word of two or more syllables is pronounced simply without significance or emotion, there is always at least one of the syllables distinguished from the others by certain audible means: this distinction constitutes accent.

All syllables are either long (indefinite or mutable), or short (immutable); the first admitting prolongation of time; the second can not be lengthened without a mispronunciation of the syllable or word.

The syllable of a word can not be given on an interval wider than the second without rendering the word in some degree significant or expressive; simple accentual distinction, then, can not be effected by the employment of any of the wider intervals of pitch. But the application of force and time, or of stress and quantity, in connection with the interval of a second, are the appropriate means of accentuation. These elements, when conjoined with this interval, are necessarily moderate, and their degree on the accented syllable is only relatively greater than that affecting the other syllables of the word.

Radical stress, quantity, and the loud concrete are in general the means for producing accent on immutable, indefinite, and mutable syllables. To illustrate: in the word *particular*, the syllable *tic* being incapable of extension on the concrete, can only be brought under special notice by a sharp ictus of radical stress, combined with a discrete



rise of a tone. All immutable syllables receive accentual distinction in this way, as in the following words:

Vic'tory,	Ic'tus,	Detect',	Dock'et,
Tick'le,	Pick'le,	Convict',	Tick'et,
Enact',	It'erate,	Pic'ture,	Ac'tion.

The word *beware'* illustrates the application of the *temporal accent*, or that produced by time or quantity.

Here the accented syllable is indefinite, and receives no addition of force to distinguish it from the adjacent syllables, but simply a slight extension of time. The greater number of indefinite syllables take the temporal accent; of such are,

Ho'ly,	Glo'rious,	Dole'ful,
Harm'ful,	Need'ful,	Groan'ing,
Bale'ful,	Per'fume,	Game'some.

It will be observed that the syllables not under the accent are always more or less slurred, or thrown into comparative insignificance, both as regards force and time, whether they be long or short. The word *perfume'*, as a verb, is accented on the second syllable, and is extended in time; the first syllable is uttered lightly, and with a rapid concrete. Let the accent be reversed, as in the noun *per'fume*; the first syllable is pronounced with a clear percussion; the second, although retaining its long vowel sound, will be very lightly and quickly uttered.

256. The loud concrete may be employed to accent such words as *beg'ging*, *God'ly*, etc., in which the syllables are of sufficient length to obviate the necessity of the radical percussion to give them accentual prominence. This, however, may be added to the loud concrete in accenting mutable syllables. The accent of the radical stress is not, then, confined to immutable syllables, nor the loud concrete to mutable.



Radical stress may be given on a syllable of long quantity, as in the word *to'tal*, while many long syllables, having the temporal accent, unite with it the force of the loud concrete, as in the words *revenge'*, *anoint'*, *lo'cal*, *dole'ful*, *revolu'tion*, etc. In the last instance, the indefinite syllable *lu* makes a radical descent of a tone from the line of the other syllables. This difference of a tone in radical pitch, either rising or falling, often aids in effecting the accentual impression.

Accent may thus be defined as the fixed but inexpressive distinction of one syllable from the rest, in every word of two or more syllables, by the moderate application of force or time, or of both, in connection with the interval of a simple second.

257. In the ordinary treatment of accent, it is resolved into mere force, but, we have seen, it is by no means dependent on this element alone; in fact, the most frequent form of accent is the temporal, as in English words the accented syllables are generally the longest.

Accent is the source of much variety in speech, and forms, when adjusted in accordance with the law of organic action, the measure of rhythmus of both poetry and prose.

When a word is invested with some particular significance of meaning in its relation to other words, it becomes emphatic, and requires some more prominent display of force or other vocal elements than are employed to produce simple accentual distinction. This display, however, is always effected on the accentual syllable, which may, therefore, be regarded as the seat of life; in a word, emphasis may be said to occasionally enforce or adorn the accent, when the word to which it belongs is used to convey a particular meaning in its relation to thought or passion.

## CHAPTER XXXIII.

### *Emphasis.*

258. EMPHASIS is the distinctive utterance of one or more words, by means of which they are made to impress the hearer with the full effect of their various degrees and peculiarities of meaning. The word emphasis means, literally, "speaking into," and implies a recognition of that power which spoken language or true eloquence possesses, of entering into both ear and mind, or heart, as occasion requires.

As accent acts among syllables, so emphasis acts among words, the former serving to give distinctness and unity to words, the latter to give distinctness and unity to the thoughts or emotions of sentences, by pointing out and enforcing the peculiar meaning of many of the words which compose them.

Emphasis may, then, be regarded as the peculiar distinction of individual words, for the purpose of enforcing their thought and passion through the agency of the more impressive of the *vocal elements*, comprehended under the several heads of pitch, time, force, quality, etc., or of their combinations.

The object of emphasis being to elevate words into importance, it may be applied throughout the current of language to single words, as they stand related in sense to several words in succession; or it may be employed on solitary interjections; or on one or two words forming an exclamation, for the purpose of enforcing their sentiment or passion.

259. It now remains to inquire what gives a word emphatic value, or what constitutes its claim to emphasis or unusual distinction.

*First.*—Words are emphatic when they possess a meaning which *points out* or distinguishes something as distinct or opposite to some other thing. This opposition constitutes an antithesis, which may be either expressed or understood. As an example of the antithesis expressed, we have the following couplet from Pope :

“’Tis hard to say, if greater lack of skill  
Appears in *writing*, or in *judging* ill.”

*Writing* and *judging* are both emphatical, standing directly contrasted. An antithesis understood is exemplified by the following :

“Approach, and read, for *thou canst* read, the lay,  
Grav’d on the stone, beneath yon aged thorn.”

Here the words *thou canst* are emphatical, as they are opposed to *I can not*, which are understood. In some cases, the antithesis is not so obvious, as in the following, in which Marcus Brutus, in Addison’s “*Cato*,” expresses his indignation at the behavior of Cæsar :

“I am tortured even to madness, when I *think*  
Of the proud victor.”

That is, not only when I hear and speak of him, but even when I think of him. Also, in the following lines :

“’Twas base and poor, unworthy of a *man*,  
To forge a scroll so villainous and loose,—  
And mark it with a noble lady’s name.”

Here the antithesis to man understood is *some baser creature*. That is, it might be worthy of some baser creature, but not of a manly man.

260. Whenever the contrariety or antithesis is expressed, we have no difficulty in knowing which are the emphatic words, but when it is only understood, it is more difficult to distinguish. The best means of determining the emphasis in such sentences, is to take the word we suppose to be emphatic, and try whether it will admit of those words being supplied which an emphasis on it would suggest. If we find that this paraphrasing the sentence serves to bring the meaning out clearly, as it seems to be intended by the author, we may be sure the emphasis is well placed.

We may, then, take this as a general rule: Whenever words are contrasted *with*, contradistinguished *from*, or opposed *to*, other words, they are always emphatical; emphasis through antithesis is the most frequent form.

Antithetic emphasis is called *single* when a contrast is limited to two points, thus:

“You were paid to *fight* Alexander, not to *rail* at him.”

It becomes double or triple emphasis when the contrasts are double or triple, as in the following examples:

“I would rather be the *first* man in that *village*,  
Than the *second* in *Rome*.”

“*He* raised a *mortal* to the *skies*.  
*She* drew an *angel* down.”

The emphasis of an expressed antithesis is never so strong as that of an antithesis understood, because, in the latter case, the point unexpressed is only made obvious by the strong enforcement of its contrary expressed, which seems to suggest it.

*Second.*—Words may also be emphatic when they express strong emotion, or enforce an idea which does not imply contrast, but in which the “peculiar eminence of the thought is solely considered.” Of these, we have examples in all strong interjections or exclamations, as in the following examples, the appropriate expression of which has been already described:

“Ye *Gods!* ye *Gods*, must I endure all this!”

“*Angels* and ministers of grace defend us!”

**261.** We also have innumerable instances of the absolute emphasis in words used to announce, designate, or particularize a subject, as thus:

“Well, honor is the *subject* of my story!”

“It is my design to give an account of the Italian *Opera*, and of the progress it has made upon the English stage.”

There are also many words with simply more than an ordinary meaning, used to state, modify, qualify, etc., which do not suggest contrast, and which yet demand a certain amount of vocal coloring.

*Third.*—Emphasis may be used to supply an ellipsis, and complete to the ear the grammatical construction, or to suggest other words, the meaning of which is implied as belonging to the sense of the word to be emphasized. In this case, the emphasis, by the peculiar significance it gives the word, colors it or charges it, as it were, with the significance of those the mind would supply in paraphrasing to develop the meaning. Thus, in the admiring exclamation of Hamlet:

“*What* a piece of work is a man!”



The word *what* should, by strong or proper emphasis, express the additional meaning of the word *wonderful*, and the sentence paraphrased would read thus:

“What a wonderful piece of work is a man!”

### Examples of ellipsis:

God knows *when* we shall meet again.

God *only knows* if we shall ever meet again.

By proper emphasis, the words omitted are, by strong suggestion, in the peculiar mode employed, brought before the mind.

*Fourth.*—Words become emphatic when they are used to mark the syntactical relations that are somewhat obscured by intervening words or clauses. In the following lines from Collins’s “*Ode to the Passions*,” the words in italics receive emphasis to mark their grammatical relationship:

“When cheerfulness, a nymph of healthiest hue,  
Her bow across her shoulder flung,  
Her buskins gemmed with morning dew,  
Blew an *inspiring air*,—that dale and thicket rung,  
The *hunter’s call*, to Faun and Dryad known.”

Here the phrases *inspiring air*, and *hunter’s call*, are in apposition; but there is an intervening clause, the verb of which might seem to take *call* as its object. To avoid a reading that would put this construction upon the language *hunter’s call*, and the phrase with which it is so closely related must both be emphasized. In this case, the second phrase seems to refer the ear back to the former, and thus to preserve the connection.



In the following lines of Byron, we find the same necessity for an emphatic connection :

“And Jura *answers*, through her misty shroud,  
Back to the joyous Alps, that call to her aloud.”

These words or phrases occur between words forming what is termed the emphatic tie. Rush speaks of them as “the flight of the voice.” They are rendered parenthetical by being given in more rapid movement, lower pitch, and monotone :

“There was a Brutus once that would have *brook'd*  
(The eternal devil to keep his state in Rome)  
*As easily* | as a king.”

In the parenthesis we have the flight; *brook'd as easily* is the emphatic tie.

*Fifth.*—When several words in succession require emphasis, they form what is called an emphatic phrase. These, when repeated, are called *cumulative emphasis*. We have examples of the emphatic phrase in the lines already quoted to illustrate the *appealing question* :

“Judge me, ye Gods! *Wrong I mine enemies?*  
And if not so, how *could I wrong my brother?*”

“What man could do  
Is done already, Heaven and earth will witness,  
*If Rome must fall*, that we are innocent.”

“There was a time, then, my fellow citizens, when the Lacedæmonians were sovereign masters both by sea and land, when their troops and forts surrounded the entire circuit of Attica, while this state had *not one ship, not one wall.*”

262. To sum up the preceding view of the several circumstances or conditions demanding emphasis, we have the following :

1. The *Emphasis of Antithesis*, which enforces the thoughts or passions of words through contrast.

2. *Absolute Emphasis*, or the enforcement of thought or passion on one word or a succession of words, from their own peculiar expressive character, independent of any contrast with, or opposition to, other words.

3. *Emphasis of Ellipsis*, which enforces a word for the purpose of supplying the meaning of others omitted in the construction.

4. The *Emphatic Tie*, which distinguishes certain words for the purpose of connecting them upon the ear, to point out their grammatical relations where the syntax is obscure.

To these may be added :

The *Emphatic Phrase*, which enforces the thought or passion of several words in close succession in a phrase or clause.

263. Emphasis should not be too frequent, nor too precise in detail,—in striving to particularize too much, the general effect of significance is weakened. A proper observation of the necessity of *superior* and *inferior*, as regards the object in the presentation of thought or passion by the agency of words, will lead us to select the important from the unimportant, and thus help the ear and the mind to perceive the real meaning of the language. In order to arrive at a just employment of emphasis, we must, then, consider the relative value of all words composing language comprehended under the following threefold division :

1. Unaccented.
2. Accented.
3. Emphatic.

In almost every sentence there are certain words which receive no more vocal acknowledgment than the unaccented syllables of polysyllabic words, unless they have some unusual or peculiar significance, and, when uttered in connexion with a word bearing an accent, can not be dis-

tinguished by the ear from the unaccented syllables of that word.

To this class of words belong all conjunctions: as, *and*, *but*, *or*, *if*, etc.; the articles *the*, *an*, *a*; all prepositions, as *for*, *from*, *with*, *in*; the verb *to be*, throughout its modifications; and the pronominal adjectives *my*, *his*, *her*, *our*, *some*, etc.; also, personal and relative pronouns, such as *I*, *thou*, *which*, *who*, *that*, etc., when employed for words understood between the speaker and hearer. In fine, all such words as merely connect sentences, denote ordinary relations, express simple existence, and qualify other words, without adding a new idea. These words have been called *enclitics*,—"hooked on" to others. To illustrate, take the following sentence as a plain statement of fact:

"Censure is the tax a man pays to the public for being eminent."

And, if correctly pronounced, it will sound as if it contained five polysyllabic words, as follows:

"Cen'sure is—the—tax', a—man—pays', to—the—pub'lic, for—being—em'inent."

Although no words in this sentence are emphatic, still those marked with the accent, *tax*, *pays*, etc., receive a certain distinction from the other words sinking into the same obscurity as the unaccented syllables. If these link words, however, were given an equal degree of vocal value with the accented words, we should find that the sentence would lack that light and shade which is necessary to convey a clear picture of the thought.

Besides words which are emphatic from some peculiarity of meaning, there are, then, always many superior, through accent alone, to the particles and similarly obscure words. In the plainest utterance of thought, therefore, there are differences in the values of words, which subordinate some

and elevate others into a certain prominence in contrast.

264. The student must not, then, in his study of emphasis, confound the distinction between words which take vocal prominence from a peculiarity of meaning, and those which have distinction from only a general or ordinary meaning, or more meaning than the particles, connections, etc., for it must be borne in mind that there is a certain force of meaning inherent in the simple *verbal forms* of the substantives, verbs, and other important parts of speech, sufficient to declare, when related in sentences, the ordinary sense of language, without recourse to peculiar significance in sound.

The first degree of distinction, then, between words in sentences, arises from the importance of the nouns, verbs, etc., over particles and unimportant words. This distinction naturally takes place on a large proportion of words in every ordinary sentence.

It will also be found that in all cases the accented words attract to them the unaccented words, either preceding or following, most intimately related in sense, thus forming what to the ear appears like one long word. Groups of words thus related have been termed oratorical portions of a sentence, or "oratorical words." Thus:

"He off'ers—me some—advice' which—he—believes' to—be—good'."

I—have—seen'—him and—I—think'—he—corresponds' with—the—descrip'tion.

Let—us—proceed' by—recollec'tion.

265. Before passing to that distinction of words called properly emphatic, I wish to direct the attention to the fact that, in the utterance of all language, words which repre-

sent ideas or things with which the hearer is supposed to be acquainted are not naturally the object of communication, and are, therefore, always expressed by such a subordination of effect as is suitable to mark them, rather as an allusion to an idea understood, than as the presentation of a new idea.

On the other hand, those things of which our hearers are not fully informed, or which they might possibly misconceive, are brought into such prominence as makes it impossible for the hearer to overlook or mistake them. If, then, any part of speech in a sentence is *understood* between the hearer and speaker, or in *apposition* with something preceding or understood, it loses its ordinary value and falls into *comparative* obscurity or insignificance. This, of course, does not hold when a word is repeated to enforce the idea, as in the sentence:

“Verily, *verily*, I say unto you.”

With this understanding, we will next consider emphatic words. Taking the sentence:

“Exercise and temperance strengthen the constitution,”

We would have four “oratorical words,” accentual only, thus:

“Ex'ercise and—tem'perance strength'en the—constitution.”

But if the sentence be as follows:

“Exercise aud temperance strengthen even an indifferent constitution,”

The word *indifferent*, from its peculiar meaning, becomes emphatic, and is raised above the level of the merely accentual words of the sentence. Now, as accented words



possess the power to attract the connections, etc., that are most closely related to them, so emphatic words possess the same attractive power for accented words that are intimately connected with them, and are similarly subordinate.

Thus it is, in the preceding sentence, with the word *constitution*, which, while it does not become so obscure as the unaccented words and syllables, is much less prominent than the other accented words of the sentence, and bears the relation of a sort of secondary accent to the emphatic oratorical word. This point is farther illustrated by the following sentence:

Avaro—covets—*wealth* and—not—*learning*.

The point of the statement is the preference of Avaro—not that he *covets*—that being implied by the preference expressed—but that he covets—*wealth*. The verb *covets*, therefore, from its subordinate significance in the sentence, takes the rank of the secondary accent in the oratorical word, similarly to the noun *constitution* in the preceding sentence. Thus, the sentence given would read as follows:

“Ex’ercise and—tem’perance strength’en even—an—*indifferent*—constitution.”

This sentence exhibits the threefold distinction as to the relative value of words. A word either preceding or following an emphatic word is apt to be, through the very import of the emphasis, in a measure understood, and is, therefore, thrown into comparative obscurity.

266. In very strong emphasis, there may be a *secondary* emphasis in the oratorical word, which has a *positive emphatic value* of its own, and which yet is so closely related and subordinated to the stronger as to be attracted to it, into one group. In this case, however, the relative values



remain in about the same proportion as before. This is exemplified in the following passionative lines:

"If—thou—dost—SLANDER—*her* and TORTURE—*me*, never—pray more."

Again, words that do not represent an idea supplied by the emphasis, retain, in connection with the emphatic word, their full accentual value, as in the instance of the noun *rage* in the following lines from Pope's Prologue to "*Cato*," arranged here according to the explanations already given:

"Brit'ons, attend'! Be—worth' like—this approved',  
And—show' you—have—the—vir'tue to—be—moved'.  
With—*honest scorn* the—*first*—famed—Cato—viewed  
Rome learn'ing—arts' from—Greece', whom—she—subdued';  
Our'—scene preca'riously subsists' too' long'  
On—French translation, and—Italian song',  
Dare' to—have—sense—*yourselves* assert' the—stage;  
Be—justly warm'd' with—your—own' *native*—rage;  
Such'—plays alone' should—please' a—British—ear,  
As—Cato's *self* had—not disdained' to—hear'."

The words marked with the accent are of about equal relative value,—accentual. *Honest scorn* is expressive, expressing an implied antithesis (viewed not only with dislike, but scorn). The word *first* is also emphatic, pointing out Cato, the Censor, in opposition to Cato, the hero of the Prologue. *Yourselves* is strongly emphatic, as opposed to *others* understood. The word *native* is highly emphatic, as opposed to *foreign* understood. But *rage* is too significant a word to be lightly pronounced, and takes color from *native*. Walker says, "If we pronounce the accented syllable stronger, the unaccented will be strong likewise;" e. g., "*Forward*, the Light Brigade." Here *ward* borrows force from *For*, and it becomes an oratorical word.

267. The relation of the emphatic words to others of lesser value is further illustrated by the following extract from a speech of Lord Mansfield's, arranged in the same manner as the preceding :

"I—am—sure', were—the—noble—Lords' as—*well*—acquainted as—I—am with—but—*half*—the—difficulty and—*delays*—occasioned in—the—courts' of jus'tice under—the—pretence' of priv'ilege, they—*would*—not, nay', they—*COULD*—not *oppose this bill.*"

Here, it will be seen, the emphatic word *well* naturally attracts the word *acquainted*, the latter being in a sense understood; while *half* attracts *difficulty* in the same way, in addition to the several intimately related monosyllables, making an oratorical word of eight syllables. *Delays* is emphatic, meaning not only difficulties (understood) but also *delays*. The italics indicate emphasis, while the simple accent shows that the remaining oratorical words are simply the accentual groups of the plain current of speech. The last three words are instances of what are called *simple* oratorical words; *i. e.*, having no enclitics. This arises here from the balance of value being about equal between the words, each having an individual importance not to be yielded to either of the others. The preceding examples will show how comparatively few words in the current of ordinary discourse become positively emphatic.

268. In the language of strong passion, the frequency of emphasis is of course increased proportionally to the increased excitement in the state of mind, which naturally enforces a greater number of words. Thus, in the following instances of highly impassioned language, the emphasis falls frequently, as :

"Back to—thy—punishment, *false*—fugitive, and—to—thy—speed add—*wings.*"

"*Whence* and—*what art*—thou *execrable*—shape."

"If—thou—dost—*slander* her, and—*torture*—me,  
 Never *pray* more: abandon—all—*remorse*;  
 On—horror's—*head* horrors *accumulate*;  
 Do—deeds—to—make—heaven—*weep*, all—earth—*amaz'd*,  
 For—*nothing*—canst—thou to—damnation—*add*,  
 Greater—than—that."

269. Such a treatment of language as is here described, not only facilitates the vocal presentation of its meaning, by preserving those correct proportions as to *greater* and *less* in the value of words, by which the thought or passion is made to stand out clearly to the mind, but also, by affording constant opportunities for pauses between the oratorical words, it places them more strikingly upon the ear, adding at the same time to the ease of delivery by allowing for constant recovery of the breath.

Every strongly emphatic oratorical word, in fact, demands a pause as an organic necessity, arising from the necessary expenditure of breath on a collection of sounds, one of which, at least, is forcible. For this reason, indeed, emphasis may be considered the *key to pausing in sentences*. See ¶ 200.

Unless language is very rapid, and in many of the words slurred, as in conversation, the accentual portions of a sentence generally demand a brief pause, also, as in the following emphasis:

"Avaro,  
 | who—is—a—miser, | wishes—for—wealth  
 | and—large—possessions."

Sometimes, however, in more familiar utterance, two oratorical portions will be thrown together between a pause with much the effect of two accents. To illustrate:

"I—will—cer'tainly—wait'—on—you || at—an—early—opportunity."

270. *Emphasis proper* is to be regarded as the *extraordinary* enforcement of the thought or passion of words by the more *marked degrees of stress*, wider intervals, extended waves, and peculiar qualities of voice, for the purpose of expressing strong contradistinction or impressive degrees of emotion, etc.

*Accental Emphasis*, on the other hand, will be the term applied to that moderate distinction of syllables effected by the extension of the temporal accent on the wave of the second, accompanied with that form of median stress called the temporal pressure, or by the final pressure on the interval or wave of a second, or by a clear, but not forcible, radical stress;—all of which give words a distinctive character, without suggesting an antithesis or indicating any peculiar or significant meaning.

Although the simple accentuation of words, as they stand disconnected from other words as the verbal signs of isolated ideas, is effected only by the radical stress, the loud concrete, and the slight temporal extension on the wave of the second, still the accentuation of words in connected discourse may, by means of final stress, in connection with the simple second or its waves, fulfill the demands of expressive vocal coloring without passing beyond accental limits, or the limits of moderation and dignity of the diatonic melody.

A good example of the merely accental emphasis is exhibited on the line from Byron used to illustrate variety in stress. See ¶ 225. The analysis of the constituents of this emphasis is there explained.

“Roll on, thou—deep and—dark blue ocean, roll.”

271. Expressed antithesis often requires no more than accental distinction, as in the following:

Prosper'ity—gains—friends, but—adver'sity tries them.”

Here, *friends* and *them* both belong to the class of words understood, and fall into a subordinate position; *gains* and *tries* form with them simply an accentual word, with the temporal distinction on the first syllable.

272. Marking every important word in a sentence as strongly emphatical, and bringing the unaccented words into undue prominence, is the cause of that unnatural *mouthng* of language so offensive to good taste, which, while it gives a bombastic and turgid character to common words, lessens the attention to those which really deserve extraordinary distinction.

Moreover, the effort to be too significant or impressive, not only wearies the ear, but often misleads the understanding by suggesting contrasts not intended, and ideas not to be implied, *for, where emphasis does not aid in developing the meaning, it generally vitiates or distorts it.*

On the other hand, the connectives and other obscure words, where correctly pronounced, serve as the neutral background, as it were, to accentual distinctions, while both these and the accentual words form the less vivid color against which the striking effects of emphasis are brought into strong relief.

#### EXAMPLES OF EMPHASIS CLASSIFIED ACCORDING TO THEIR PREDOMINANT ELEMENTS OF EFFECT.

##### BOLD, IMPERATIVE SHOUTING.

<p>“‘To arms! to arms! to arms!’ they cry.”</p>	<p>{ Quality, full orotund. Force,—impassioned, very loud. Pitch,—high. Movement,—quick. Stress,—thorough. Intervals,—wide and unequal waves.</p>
<p>“Awake! awake! Ring the alarm bell:—Murder! and treason!”</p>	



REVENGE.

<p>“Had all his hairs been lives, my great revenge Had stomach in them all.”</p>	<p>Quality,—intensely aspirated orotund. Force,—fiercely impassioned. Pitch,—low.</p>
<p>“Oh that the slave had forty thousand lives! One is too poor, too weak for my revenge!”</p>	Movement,—slow.
	Stress,—vanishing.
	Intervals,—downward fifths and octaves.

SORROW.

<p>“Thy sad, sweet hymn at eve, the seas along,— Oh! the deep soul it breathed! the love, the woe, The fervor, poured in that full gush of song!”</p>	<p>Quality,—pure orotund. Force,—subdued. Pitch,—low. Movement,—slow. Stress,—median. Intervals,—semitonic, with waves.</p>

ECSTATIC JOY.

<p>“Shout, shout around me! Let me hear thy shout, Thou happy shepherd boy!”</p>	<p>Quality,—pure orotund. Force,—impassioned, shouting. Pitch,—high. Movement,—lively. Stress,—loud concrete. Intervals,—wide waves and tremor.</p>

SIMPLE NARRATIVE.

<p>“Lord Ronald brought a lily white doe To give his cousin, Lady Clare.”</p>	<p>Quality,—natural. Force,—light. Pitch,—middle. Movement,—moderate. Stress,—unimpassioned radical. Diatonic melody.</p>



## WRATH, OR FIERCE ANGER.

<p>“Back! to thy punishment, false fugitive!”</p> <p>“Out, dunghill! dar’st thou brave a nobleman?”</p>	{	Quality,—harsh aspirated orotund.
		Force,—impassioned, very loud.
		Pitch,—low, as in deep and intense emotion.
		Movement,—quick, as in intense anger.
		Stress,—radical impassioned, fiercest form.
		Intervals,—bold, downward.

## AWE.

<p>“My heart is awed within me, when I think Of the great miracle that still goes on In silence round me:—the perpetual work Of thy creation, finished yet renewed forever!”</p>	{	Quality,—orotund, lightly aspirated.
		Force,—subdued, by deep emotion.
		Pitch,—very low, as in profound yet tranquil emotion.
		Stress,—median.
		Intervals,—prevalent downward, and waves of a second.
		Movement,—very slow.

Every selection should be carefully analyzed, as in the preceding studies, with reference to the movements of the voice to be employed. For exercises in emphasis, refer to passages in Force, and its different degrees,—Stress, Quality, etc.

273. The difficulty does not, as a general thing, lie so much with readers or speakers in the *placing* of their emphasis, as in the unvaried employment of some particular means for all cases. Many persons, for example, either hammer or puncture every emphatic word with a

sharp radical stress, thus annihilating both beauty and propriety in expression. In fact, the idea so generally obtains that emphasis is *force*, or stress alone, that the claims of quantity as the other great essential in distinction is too often ignored.

The beauty as well as the utility of emphasis must be considered by the artistic reader; therefore, *variety* in the forms of emphatic distinction, obtained through the use, not only of stress, but of time, quality, and intonation, or of their several combinations, should be a primary consideration in seeking to obtain agreeable and natural effects; while gradation in *degree*, according as the thought, sentiment, or passion shall call for the greater or less enforcement, is the other great point of effect to be held in view in the application of this vivifying principle.

274. As a further illustration that the words not under the accent bear the same relation to the sentence with the unaccented syllables of single words, we will find that the sounds of their elements are affected in the same manner. Thus, in the following example,

He—*offers* me some—advice which—he—believes to—be—good,

*e*, in *me*, is as unprotracted a sound as *e* in *devout*.

Many words suffer a similar corruption of their vowel sounds from distinct to obscure, as in the case of the unaccented syllables of many single words pointed out in the preceding reference. Of this class are *of*, *and*, *the*, *from*, *them*, *can*, *are*, *shall*, etc. Others again retain the distinct sounds of their vowels, although uttered with the rapid concrete of similar unaccented syllables; of such are *by*, *my*, *thy*, *it*, *you*, *your*, *he*, *me*, *she*, etc.

In extremely colloquial utterance, even some of the distinct sounds here named become obscure, as in *my*, *you*, *your*, which become respectively almost like the sound of

*y*, in *dainty*, *ye* the same as *the* not preceding a vowel, ("an indefinite sound," says Smart, "not to be specified on paper,") and *yer* in *lawyer*.

The discretion of the speaker will lead him to proper variations in familiar conversation. In enforcing too great nicety or precision in articulation, the unaccented syllables of words, and unaccented monosyllables, are apt to be given undue distinctness, and thereby raised above their proper vocal value in the word or sentence, thus producing pedantry or mouthing.

The following stanza sometimes is effective in drawing attention to the prominence often given the unimportant words:

"The current is oft evinced by straws,  
And the course of the wind by the flight of a feather;  
So a speaker is known by his *ands* and his *ors*,  
These stitches that fasten his patchwork together."

"The sounds of all the vowels of unaccented and short syllables," says Webster, "are so nearly alike that it must be a nice ear which distinguishes the difference in the last syllable of such words as *altar*, *alter*, *murmur*, *manor*, *manner*, *satyr*, etc. In words of this class, if the accent is laid on the proper syllable, and the vowel of that syllable properly pronounced, the pronunciation of the word will doubtless be correct."

The same may be said to apply to the oratorical word, whether formed by accent or emphasis. In the attempt to utter with distinctness all the syllables of the language, the articulation is sometimes allowed to interfere with the natural pulsation and remiss action of the organs. See ¶ 243. This is, in many cases, due to the imperfect manner in which the phonic system is taught. I call especial attention to this, not to depreciate the value of articulative distinctness, but to warn the pupil against sacrificing the natural attributes of our tongue, existing in

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*accent* and *measure*, to an undue enforcement of articulative precision, a tendency towards which exists in the exaggerated pronunciation, now much in vogue, of such words as *actor*, *educator*, etc., which gives the unaccented and naturally obscure sound of the final syllable almost the same vocal prominence as the syllable rightfully bearing the accent.\*

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\* For further studies in emphasis and expression, the student is referred to "*Revision of Vocal Culture*," by Rev. F. T. Russell, also to "Hill's Essay on the Dramatic Passions," to be found in the author's "*Plea for Spoken Language*."

## CHAPTER XXXIV.

### *Interjections and Exclamatory Sentences.*

275. INTERJECTIONS or exclamations may be said to constitute an epitome of all expression, as they compress into a single word or phrase all, and sometimes more than all, of the meaning, force, and impressiveness that could be conveyed by the merely literal character of an entire sentence. Indeed, many interjections and exclamations may be regarded as elliptical sentences,—the ellipsis being the effect of a quick and forcible expression of feeling or passion which does not wait for literal words, but vocally concentrates the meaning and force of the words omitted upon the brief utterance. They are the nearest approach in speech to the natural inarticulate language of man.\*

There may be as many kinds of interjections and exclamations as there are modes of feeling and passion; thus, they may be said to cover the entire gamut of expression, every mental energy and passion being illustrated by their various uses in composition. They may be found in all outbursts of *joy, grief, rage, hatred, love, fear, terror*, etc., as *O! Alas! Alack! Mercy! O God! Heavenly powers! Angels* and ministers of grace defend us! *Help! help! Ho! Look! Lo! Behold! Save me!*

Nothing will better serve to illustrate the aggregation of the several elements of expression in producing one effect

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\*See Interjectional Theory of Language, author's "*Plea for Spoken Language.*"



than a study of exclamations. One element, it is true, may, by its dominant character, usurp the attention by its prominence to the ear, producing the prevailing effect in appropriate utterance.

276. Thus, *force*, *pitch*, *time*, and *quality*, the prime characteristics of all effective speech, may be heard in one combined effort of impassioned utterance, as in the imperative exclamation of irresistible authority and fierce passion, in the word "*Begone!*" uttered by an enraged superior to an irritating inferior. In this single word, as it bursts upon the ear, we have a combination of all the effects of loud or extreme force, low pitch, wide downward interval, prolonged time, thorough, radical, or final stress, and orotund quality. All of these functions of voice are blended in the utterance of the single word, or, rather, in its accented syllable; and the effect produced upon the ear depends on the combination of all these vocal agents, melted and welded into one lava mass of passion.

The voice, impelled by the moving power of mind, instigated by one burst of emotion, sends the whole mass of conglomerated elements compressed into one syllabic utterance, as a weapon hurled at the offender. He who discharges it, acts under the influence of an instinct which makes him deal his verbal blow in the spirit which Milton attributes to his angel champion in combat, swaying his sword for the blow "which should not need repeat."

A similar instance of the powerfully emphatic character of a single exclamation is to be found in the authoritative command of Othello, uttered to part the combatants engaged in the lawless brawl:

"Hold! on your lives!"

Here it is not alone the mere loudness of the word *Hold!* which gives it commanding power, but an explosive opening, wide, down-sweeping intonation, and bold, round,



orotund quality, the natural voice of military authority. The emphasis of expression, in this case, is nothing less than the union of all these elements of utterance. If even a single one of them be omitted, the expressive result is defective and unnatural. The genuine burst of strong emotion instinctively demands the union of all its audible effects in one thunder tone of utterance, which overpowers the ear, quells the heart, and compels obedience.

277. As exclamations are usually forcible expressions of emotions, they are best expressed by the downward intonation, either concrete or discrete, or in waves terminating downward, still some of the lighter and more admiring forms of exclamation may be executed on the rising intervals.

The wide *discrete* descent would take place on such words as *Shocking! Bitter! Wretched! Hateful!* when uttered as impassioned exclamations.

The moderate temper of the sentiment expressed in the following exclamation might take the form of a downward interval, or direct wave of the second, third, or, if more plaintive, of the semitone:

“O withered truth!”

As the downward intervals are the appropriate intonation of strong exclamatory emotion or emphasis, expressive of surprise, wonder, fear, distress, deep sorrow, so the upward movements are often used to express the tender, pathetic, and joyous emotions, as in the following expression of joyous thanksgiving:

“‘Great God!’ she cried, ‘he’s safe! the battle’s won!’”

“God be *praised!* the march of Havelock!”

The shortest exclamation, like the shortest interrogative sentences, consists of a monosyllabic word, and this may

be almost any part of speech, excepting, perhaps, the article, preposition, or conjunction. This serves to set the power of vocal expression in the strongest light, for it seems to produce almost the effect of speaking without words. From the monosyllable, the exclamation varies in extent through all degrees of ellipsis to the full syntax of a sentence, though few sentences are not abridged by the intensity of concentrated passion.

The utterance of emotional language of an intense character is one of the most effective means of securing that union of force and precision of articulation which all impassioned expression requires. The combination of intense force and exact articulation serves to give life and character to sentiment by giving keen edge to language as the instrument of thought and feeling. This effect we find to be greatly heightened when the expression of emotion is, as it were, interpreted by the very sound of the component elements of words as they strike upon the ear. Hence, the effect of the explosive utterance and aspirated character of such interjections as *Bah*, so expressive of ridicule and contempt. *Pah!* of disgust. *Pooh!* of contempt. *Hah!* of startling surprise. *Tut!* and *Pshaw!* of impatience.

278. The following exercises will, therefore, be of two-fold value to the student, and should be carefully practiced with every form of expression of which they are capable, and which their various verbal forms indicate as appropriate. For example, the simple exclamation *Ha!* may be varied through every form of expression of which language is capable. Interrogation, surprise, acquiescence, love, hate, aversion, terror, fear, amazement, etc.

The student's knowledge of the elements of expression, already studied in detail, must guide him in adapting the single words, and those of the exclamatory sentences given, to their appropriate forms of utterance.

## INTERJECTIONS.

Interjections are monosyllabic in form, and spontaneous: they burst instantaneously from the organs. They should be practiced on the concrete intervals of all degrees, and on the waves, as in Chapter VII. Then in different degrees of force, in heavily aspirated or orotund qualities, also in slow and rapid movement: *Hold! Ho! Hail! Halt! Hush! Behold! Lo! See! Hist! Fire! Look!*

In contempt, we have: *Pshaw! Pish! Pugh! Fie! Foh! Faugh! Tush! Tut! Fudge! Bah!*

In rejecting, we find: *Away! Begone! Avast! Avaunt! Quit my sight! Go! Hence!*

The simple ejaculations may be given in different emotions: *O! Oh! Ah! Ha! Aha! Alas! Alack! Oh, ho! Mum! Hey-day! Heigh-ho! Hoity, toity! Heavens! Good Heavens! Gracious goodness! Hem! Silence! Peace! Courage! Woe! Horrid! Ahoy! Shocking! Humph! Fare thee well! Farewell! Tut! tut!*

## EXCLAMATIONS.

All exclamatory sentences should be practiced as in ¶¶ 64, 65, in elementary form, and afterwards as studies in the different emotions.

## INFURIATE ANGER.

“False wizard, avaunt!”

“Down, soothless insulter!”

“Down, down, your lances down!  
Bear back both friend and foe.”

"A wicked day, and not a holy day."

"Avaunt! and quit my sight! Let the earth hide thee!  
Thy bones are marrowless, thy blood is cold!"

"Oh! hell kite!"

"Pluto and Hell! all hurt behind!"

RAGE.

"Blow wind, and crack your cheeks! rage! blow!"

"Fellow, begone!"

"You told a lie, an odious, damned lie;  
Upon my soul, a lie, a wicked lie!"

AUTHORITY.

"A horse! a horse! my kingdom for a horse!"

"Lay on, Macduff;  
And damned be *him* that first cries, 'Hold, enough!'"

"Mend and charge home! Come on!"

"Hold, hold! for your lives!"

"Hold, hold! the general speaks to you."

DESPONDENCY.

"O life! thou art a galling load,  
Along a rough, a weary road,  
To wretches such as I!"

"Work! Work! Work!  
My labor never flags."

## CONTEMPT.

"Tush! tush! fear boys with bugs!"

## DISGUST.

"And smelt so! pah!"

## HORROR.

"Oh, God! it is a fearful thing  
To see the human soul take wing  
In any shape, in any mood."

"O, horrible! O, horrible! most horrible!"

"O villian, villian, smiling, damned villain!"

## SURPRISE, MINGLED WITH HORROR.

"O my prophetic soul! my uncle!"

## SELF-REPROACH.

"O fool! fool! fool!"

"O grace! O heaven forgive me!"

"O wretched fool,  
That liv'st to make thine honesty a vice!  
O monstrous world!"

"Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!"

GRIEF.

*Nurse.*—O lamentable day!

*Lady Capulet.*—What's the matter?

*Nurse.*—Look! look! O heavy day!

*Lady Capulet.*—O me! O me! My child, my only life,  
Revive, look up, or I will die with thee!"

"O Desdemona! Desdemona! dead!  
Oh! Oh! Oh!"

"O, woe is me!

To have seen what I have seen, see what I see!"

An exercise of broken melody occurs in the choking utterance of Cordelia's words, repeated by the gentleman in describing her grief to Kent:

*Kent.*—Made she no verbal question?

*Gentleman.*—'Faith, once, or twice, she heaved the name of *father*  
Pantingly forth, as if it pressed her heart;  
Cried, *Sisters! sisters!—shame of ladies! sisters!*  
*Kent! father! sisters! What? i' the storm? i' the night?*  
*Let pity not be believed!*—There she shook  
The holy water from her heavenly eyes,  
And clamor moistened; then away she started  
To deal with grief alone."

PITY AND COMMISERATION.

"Oh! the cry did knock  
Against my very heart! Poor souls! they perished."

"Alas! Ah, me!"

"Oh, help him, you sweet heavens!"

"Alas, he's mad!"

"Why, how now, Adam!—no greater heart in thee?"



## AMAZEMENT.

"O wonderful, wonderful, and most wonderful wonderful, and yet again wonderful, and after that out of all whooping."

"Behold, how great a matter a little fire kindleth!"

"O, what men dare do! what men may do!  
What men daily do! not knowing what they do!"

## GRATITUDE.

"Thanks! champion, thanks."

"Now blessings light on him that first invented sleep! It covers a man all over, thoughts and all, like a cloak; it is meat for the hungry, drink for the thirsty, heat for the cold, and cold for the hot."

"Now all the blessings  
Of a glad father compass thee about!"

## REGRET.

"Alas! how light a cause may move  
Dissension between hearts that love!"

"Ah! why will kings forget that they are men,  
And men that they are brethren?"

## DELIGHT.

"O Life! how pleasant in thy morning,  
Young Fancy's rays the hills adorning!"

"Come, gentle Spring! ethereal mildness! come."

"Ah, happy hills! ah, pleasing shade!"

"O music! sphere-descended maid,  
Friend of pleasure, wisdom's aid!"

"How sweet, how passing sweet is solitude!"

"Those evening bells! those evening bells!  
How many a tale their music tells."

ADMIRATION.

"Beautiful as sweet!  
And young as beautiful! and soft as young!  
And gay as soft! and innocent as gay!"

"Good, tender, cheerful, happy, wise,  
The child's heart, with the strong man's thought!"

"Oh! speak again, bright angel!"

JOY.

"Ring, joyous chords! ring out again!  
A swifter still and a wilder strain."

"Joy! joy forever! my task is done!"

"Io! they come, they come!"

"Up! let us to the fields!"

"O, my soul's joy!  
If after every tempest come such calms,  
May the winds blow till they have waken'd death!"

"Joy! Joy! Columbia's friends are trampling through the  
shade!"

"Happy day!" "Beautiful!"

"And, oh! if there be an Elysium on earth,  
It is this, it is this!"

COURAGE.

"Liberty's in every blow!  
Let us do or die."

"How sleep the brave who sink to rest,  
By all their country's wishes blessed!"

"Up! comrades! up! in Rokeby's halls  
Ne'er be it said our courage falls."

REPROOF.

"O shame! where is thy blush?"

"Yet here, Laertes! aboard, aboard, for shame!"

HUMOROUS.

"O Miss Baily,  
Unfortunate Miss Baily!"

"O Sophonisba! Sophonisba O!"

"O Amos Cottle! Phœbus! What a name!"

"Up! up! my friend, and quit your books,  
Or surely you'll grow double:  
Up! up! my friend, and clear your looks;  
Why all this toil and trouble?"

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*Benvolio.*—Here comes Romeo, here comes Romeo.

*Mercutio.*—Without his roe, like a dried herring;  
O flesh, flesh, how art thou fishified!"

"Well! Well! here's a puddle in a storm."

"By my grandfather's beard, here's matter for merriment."

"By the Lord, I knew ye, as well as he that made ye."

"Flat burglary as ever was committed."

"Why, this is flat perjury, to call a prince's brother villain."

"By the mass, 't is morning;  
Pleasure and action make the hours seem short."

"Here's a tempest in a tea-pot! all cry and no wool!"

"O villain! thou wilt be condemned into everlasting redemption  
for this."



# SELECTIONS.

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## MISCELLANEOUS READINGS IN PROSE.

### EULOGY ON WENDELL PHILLIPS.

WHEN he first spoke at Faneuil Hall some of the most renowned American orators were still in their prime. Webster and Clay were in the Senate, Choate at the bar, Edward Everett upon the Academic platform. From all these orators Phillips differed more than they differed from each other. Behind Webster, and Everett, and Clay, there was always a great organized party, or an intrenched conservatism of feeling and opinion. They spoke accepted views. They moved with masses of men, and were sure of the applause of party spirit, of political traditions, and of established institutions. Phillips stood alone. He was not a Whig nor a Democrat, or the graceful panegyrist of an undisputed situation. Both parties denounced him. He must recruit a new party. Public opinion condemned him. He must win public opinion to achieve his purpose. The tone, the method of the new orator, announced a new spirit. It was not a heroic story of the last century, nor the contention of contemporary politics; it was the unsuspected heroism of a mightier controversy that breathed and burned in his words. With no party behind him, and ap-



pealing against established order and acknowledged tradition, his speech was necessarily a popular appeal for a strange and unwelcome cause, and the condition of its success was that it should both charm and rouse the hearer, while, under cover of the fascination, the orator unfolded his argument and urged his plea. This condition the genius of the orator instinctively perceived, and it determined the character of his discourse.

He faced his audience with a tranquil mien, and a beaming aspect that was never dimmed. He spoke, and in the measured cadence of his quiet voice there was intense feeling, but no declamation, no passionate appeal, no superficial and feigned emotion. It was simple colloquy—a gentleman conversing. Unconsciously and surely the ear and heart were charmed. How was it done? Ah! how did Mozart do it, how Raphael? The secret of the rose's sweetness, of the bird's ecstasy, of the sunset's glory—that is the secret of genius and of eloquence. What was heard, what was seen, was the form of noble manhood, the courteous and self-possessed tone, the flow of modulated speech, sparkling with matchless richness of illustration, with apt allusion, and happy anecdote, and historic parallel, with wit and pitiless invective, with melodious pathos, with stinging satire, with crackling epigram and limpid humor, like the bright ripples that play around the sure and steady prow of the resistless ship. Like an illuminated vase of odors, he glowed with concentrated and perfumed fire. The divine energy of his conviction utterly possessed him, and his

"Pure and eloquent blood  
Spoke in his cheek, and so distinctly wrought,  
That one might almost say his body thought."

Was it Pericles swaying the Athenian multitude? Was it Apollo breathing the music of the morning from his lips?

It was an American patriot, a modern son of liberty, with a soul as firm and as true as was ever consecrated to unselfish duty, pleading with the American conscience for the chained and speechless victims of American inhumanity.

—GEORGE WM. CURTIS.

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### THE CHARACTER OF OUR SAVIOUR.

THE character of Jesus is perfectly original. It is unlike every thing which had ever appeared in the world. There had, indeed, been eminent persons who had assumed the office of instructors of mankind in religion and virtue. But Jesus differed widely from them all in the nature of his doctrine, in his mode of instruction, in his habits of life, and manner of conversation, in the character which he assumed, in the dignity of his conduct, in the authority of his language, in the proofs which he exhibited of a divine commission, and in the manner in which he left those proofs to make their proper impression upon the mind without himself drawing the genuine conclusions.

He claimed to be the Messiah, the distinguished personage foretold by the prophets, and expected by the Jews. But the form was totally different from that in which he was expected to appear, from that which an impostor would have worn, which all impostors did actually put on, and which the writer of a fictitious narrative would naturally have represented. He was expected to appear in all the splendor of a prince and a conqueror. He actually appeared under the form of a pauper and a servant.

The character which he thus assumed, so entirely new, so utterly unexpected, and in many respects so very offensive to his countrymen, he sustained with the most becoming propriety. The circumstances in which he was placed

were numerous, various, and dissimilar to each other; some of them were very critical and difficult; nevertheless, upon all occasions he maintains the character of a prophet of God, of a teacher of truth and righteousness, with the most perfect consistency and dignity; in no instance does he forget his situation; upon no occasion, in no emergency, however sudden or unexpected, under no provocation, however irritating, is he surprised or betrayed to do any thing unworthy of himself, or unbecoming the sublime and sacred mission with which he was charged.

To support the consistency of a fictitious character through a considerable work, even though the character is drawn from common life, is a mark of no ordinary capacity and judgment. But to adhere from beginning to end to truth of delineation in a character perfectly original, in circumstances various and new, and especially where supernatural agency is introduced, is characteristic of genius of the highest order. Attempts to represent a perfect character have failed in the hands of the greatest masters. Defects are visible in the portraits of the philosopher and the hero, notwithstanding the masterly penciling and exquisite coloring of Plato and Xenophon. But the obscure and illiterate evangelists have succeeded to perfection. Not one writer only, but four. Not in describing different characters, in which they would not have been liable to have interfered with each other, but in the representation of the same unblemished and extraordinary character, to which each has contributed something which the rest have omitted, and yet all are perfectly consistent and harmonious. The unity of character is invariably preserved.

Admit that this character actually existed; allow that there was such a person as Jesus of Nazareth, and that the historians describe nothing but what they saw and heard, and to which they were daily witnesses, and the wonder ceases; all is natural and easy; the narrators were honest

and competent witnesses, and Jesus was a true prophet of the Most High. Deny these facts, and the history of the evangelists instantly swells into a prodigy of genius,—a sublime fiction of the imagination, which surpasses all the most celebrated productions of human wit. The illiterate Galileans eclipse all the renowned historians, philosophers, and poets of Greece and Rome. But who will affirm, or who could believe this, of these simple, artless, unaffected writers? It is incredible, it is impossible, that these plain and unlettered men should have invented so extraordinary, so highly finished a romance. Their narrative, therefore, must be true. The prophet of Nazareth is a real person, and his divine legation is undeniable. I know not how this argument may appear to others, but to me it carries the force of almost mathematical demonstration. I can not conceive a proof which can be more satisfactory to a candid, an intelligent, and well informed mind.

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#### THE HUMAN VOICE.

I GRIEVE to say it, but our people, I think, have not generally agreeable voices. The marrowy organisms, with skins that shed water like the backs of ducks, with smooth surfaces neatly padded beneath, and velvet linings to their singing pipes, are not so common among us as that other pattern of humanity, with angular outlines and plain surfaces, arid integuments, hair like the fibrous covering of a cocoanut in gloss and suppleness as well as color, and voices at once thin and strenuous,—acidulous enough to produce effervescence with alkalis, and stridulous enough to sing duetts with the katydids. I think our conversational soprano, as sometimes overheard in the cars, arising from a group of young persons, who may have taken the

train at one of our great industrial centers, for instance,—young persons of the female sex, we will say, who have bustled in full dressed, engaged in loud, strident speech, and who, after free discussion, have fixed on two or more double seats, which having secured, they proceed to eat apples and hand round daguerreotypes,—I say, I think the conversational soprano, heard under these circumstances, would not be among the allurements the old enemy would put in requisition, were he getting up a new temptation of St. Anthony.

There are sweet voices among us, we all know, and voices not musical, it may be, to those who hear them for the first time, yet sweeter to us than any we shall hear until we listen to some warbling angel in the overture to that eternity of blissful harmonies we hope to enjoy. But why should I tell lies? If my friends love me, it is because I try to tell the truth. I never heard but two voices in my life that frightened me by their sweetness. . . . They made me feel as if there might be constituted a creature with such a chord in her voice to some string in another's soul, that, if she but spoke, we would leave all and follow her, though it were into the jaws of Erebus. Our only chance to keep our wits is, that there are so few natural chords between others' voices and this string in our souls, and that those which at first may have jarred a little, by-and-by come into harmony with it. But I tell you this is no fiction. You may call the story of Ulysses and the Sirens a fable, but what will you say to Mario and the poor lady who followed him?

Whose were those two voices that bewitched me so? They both belonged to German women. One was a chambermaid, not otherwise fascinating. The key of my room at a certain great hotel was missing, and this Teutonic maiden was summoned to give information respecting it. The simple soul was evidently not long from her mother-



land, and spoke with sweet uncertainty of dialect. But to hear her wonder and lament and suggest, with soft, liquid inflexions, and low, sad murmurs, in tones as full of serious tenderness for the fate of the lost key as if it had been a child that had strayed from its mother, was so winning, that, had her features and figure been as delicious as her accents,—if she had looked like the marble Clytie, for instance,—why, all I can say is . . . I was only going to say that I should have drowned myself. For Lake Erie was close by; and it is so much better to accept asphyxia, which takes only three minutes by the watch, than a *més-alliance*, that lasts fifty years to begin with, and then passes along down the line of descent (breaking out in all manner of boorish manifestations of feature and manner, which, if men were only as short-lived as horses, could be readily traced back through the square roots and the cube roots of the family stem on which you have hung the armorial bearings of the De Champignons or the De la Morues, until one came to beings that ate with knives and said “Haow?”), that no person of right feeling could have hesitated for a single moment.

The second of the ravishing voices I have heard was, as I have said, that of another German woman—I suppose I shall ruin myself by saying that such a voice could not have come from any Americanized human being. . . . It had so much *woman* in it,—*muliebrity*, as well as *femininity*;—no self-assertion, such as free suffrage introduces into every word and movement; large, vigorous nature, running back to those huge-limbed Germans of Tacitus, but subdued by the reverential training and tuned by the kindly culture of fifty generations. Sharp business habits, a lean soil, independence, enterprise, and east winds are not the best things for the larynx. Still, you hear noble voices among us,—I have known families famous for them,—but ask the first person you meet a question, and



ten to one there is a hard, sharp, metallic, matter-of-business clink in the accents of the answer, that produces the effect of one of those bells which small trades-people connect with their shop-doors, and which spring upon your ear with such vivacity, as you enter, that your first impulse is to retire at once from the precincts.

—OLIVER WENDELL HOLMES

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#### LOVE OF CHANGE.

WE must note carefully what distinction there is between a healthy and a diseased love of change; for as it was in healthy love of change that the Gothic architecture rose, it was partly in consequence of diseased love of change that it was destroyed. In order to understand this clearly, it will be necessary to consider the different ways in which change and monotony are presented to us in nature; both having their use, like darkness and light, and the one incapable of being enjoyed without the other: change being most delightful after some prolongation of monotony, as light appears most brilliant after the eyes have been for some time closed.

I believe that the true relations of monotony and change may be most simply understood by observing them in music. We may therein notice, first, that there is a sublimity and majesty in monotony which there is not in rapid or frequent variation. This is true throughout all nature. The greater part of the sublimity of the sea depends on its monotony; so also that of desolate moor and mountain scenery; and especially the sublimity of motion, as in the quiet, unchanged fall and rise of an engine beam. So also there is sublimity in darkness which there is not in light.

Again, monotony, after a certain time, or beyond a certain degree, becomes either uninteresting or intolerable, and the musician is obliged to break it in one or two ways:

either while the air or passage is perpetually repeated, its notes are variously enriched and harmonized; or else, after a certain number of repeated passages, an entirely new passage is introduced, which is more or less delightful according to the length of the previous monotony. Nature, of course, uses both these kinds of variation perpetually. The sea-waves, resembling each other in general mass, but none like its brother in minor divisions and curves, are a monotony of the first kind; the great plain, broken by an emergent rock or clump of trees, is a monotony of the second.

Farther: in order to the enjoyment of the change in either case, a certain degree of patience is required from the hearer or observer. In the first case, he must be satisfied to endure with patience the recurrence of the great masses of sound or form, and to seek for entertainment in a careful watchfulness of the minor details. In the second case, he must bear patiently the infliction of the monotony for some moments, in order to feel the full refreshment of the change. This is true even of the shortest musical passage in which the element of monotony is employed. In cases of more majestic monotony, the patience required is so considerable that it becomes a kind of pain,—a price paid for the future pleasure. Again: the talent of the composer is not in the monotony, but in the changes: he may show feeling and taste by his use of monotony in certain places or degrees; that is to say, by his *various* employment of it; but it is always in the new arrangement or invention that his intellect is shown, and not in the monotony which relieves it.

Lastly: if the pleasure of change be too often repeated it ceases to be delightful, for then change itself becomes monotonous, and we are driven to seek delight in extreme and fantastic degrees of it. This is the diseased love of change of which we have above spoken.

From these facts we may gather generally that monotony is, and ought to be, in itself painful to us, just as darkness is; that an architecture which is altogether monotonous is a dark or dead architecture; and, of those who love it, it may be truly said, "they love darkness rather than light." But monotony in certain measure, used in order to give value to change, and, above all, that *transparent* monotony which, like the shadows of a great painter, suffers all manner of dimly suggested form to be seen through the body of it, is an essential in architectural as in all other composition; and the endurance of monotony has about the same place in a healthy mind that the endurance of darkness has: that is to say, as a strong intellect will have pleasure in the solemnities of storm and twilight, and in the broken and mysterious lights that gleam among them, rather than in mere brilliancy and glare, while a frivolous mind will dread the shadow and the storm; and as a great man will be ready to endure much darkness of fortune in order to reach greater eminence of power or felicity, while an inferior man will not pay the price; exactly in like manner a great mind will accept, or even delight in, monotony which would be wearisome to an inferior intellect, because it has more patience and power of expectation, and is ready to pay the full price for the great future pleasure of change. But in all cases it is not that the noble nature loves monotony any more than it loves darkness or pain. But it can bear with it, and receives a high pleasure in the endurance or patience, a pleasure necessary to the well-being of this world; while those who will not submit to the temporary sameness, but rush from one change to another, gradually dull the edge of change itself, and bring a shadow and weariness over the whole world from which there is no more escape.

—JOHN RUSKIN.

SELECTION FROM SPEECH IN THE KNAPP TRIAL.

[Selected from the argument made by Daniel Webster in the trial of John F. Knapp for the murder of Joseph White, Esq., of Salem, Essex County, Mass., April 6, 1830.]

GENTLEMEN, it is a most extraordinary case. In some respects it has hardly a precedent anywhere; certainly none in our New England history.

The deed was executed with a degree of self-possession and steadiness equal to the wickedness with which it was planned. The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft though strong embrace. The assassin enters through the window, already prepared, into an unoccupied apartment. With noiseless foot he passes the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this he moves the lock by soft and continued pressure, till it turns on its hinges without noise, and he enters and beholds his victim before him. The room was uncommonly open to the admission of light. The face of the innocent sleeper was turned from the murderer, and the beams of the moon resting on the gray locks of the aged temple, showed him where to strike. The fatal blow is given! and the victim passes, without a struggle or a motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he yet plies the dagger, though it was obvious that life had been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard. To finish the picture, he explores the wrist for

the pulse. He feels for it, and ascertains that it beats no longer! It is accomplished. The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder—no eye has seen him, no ear has heard him. The *secret* is his own, and it is safe.

Ah! gentlemen, that was a dreadful mistake. Such a secret can be safe nowhere. The whole creation of God has neither nook nor corner where the guilty can bestow it and say that it is safe. Not to speak of that Eye which glances through all disguises, and beholds everything as in the splendor of noon, such secrets of guilt are never safe from detection, even by men. True it is, generally speaking, that "Murder will out." True it is, that Providence hath so ordained, and doth so govern things, that those who break the great law of heaven by shedding man's blood seldom succeed in avoiding discovery. Especially in a case exciting so much attention as this, discovery must come, and will come sooner or later. A thousand eyes turn at once to explore every man, every thing, every circumstance connected with the time and place; a thousand ears catch every whisper; a thousand excited minds intensely dwell on the scene, shedding all their light, and and ready to kindle the slightest circumstance into a blaze of discovery. Meantime, the guilty soul can not keep its own secret. It is false to itself; or rather it feels an irresistible impulse of conscience to be true to itself. It labors under its guilty possession, and knows not what to do with it. The human heart was not made for the residence of such an inhabitant. It finds itself preyed on by a torment which it dares not acknowledge to God or man. A vulture is devouring it, and it can ask no sympathy or assistance either from heaven or earth. The secret which the murderer possesses soon comes to possess him and like the evil spirits of which we read, it overcomes him and leads



him whithersoever it will. He feels it beating at his heart, rising to his throat, and demanding disclosure. He thinks the whole world sees it in his face, reads it in his eyes, and almost hears its workings in the very silence of his thoughts. It has become his master. It betrays his discretion, it breaks down his courage, it conquers his prudence. When suspicions from without begin to embarrass him, and the net of circumstances to entangle him, the fatal *secret* struggles with still greater violence to burst forth. It must be confessed, it *will* be confessed, there is no refuge from confession but suicide, and suicide is confession.

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#### PARALLEL BETWEEN POPE AND DRYDEN.

IN acquired knowledge, the superiority must be allowed to Dryden, whose education was more scholastic, and who, before he became an author, had been allowed more time for study, with better means of information. His mind has a larger range, and he collects his images and illustrations from a more extensive circumference of science. Dryden knew more of man, in his general nature; and Pope, in his local manners. The notions of Dryden were formed by comprehensive speculation; those of Pope, by minute attention. There is more dignity in the knowledge of Dryden, and more certainty in that of Pope.

Poetry was not the sole praise of either; for both excelled likewise in prose: but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform: Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform and gentle. Dryden's page is a natural field, rising into



inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe and levelled by the roller.

Of genius—that power that constitutes a poet; that quality, without which, judgment is cold, and knowledge is inert; that energy which collects, combines, amplifies, and animates—the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred, that of this poetical vigor, Pope had only a little because Dryden had more; for every other writer, since Milton, must give place to Pope; and even of Dryden it must be said, that if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty; either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce, or change might supply. If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter; of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

—JOHNSON.

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#### BENEVOLENCE AND CHARITY.

FORM as amiable sentiments as you can of nations, communities of men, and individuals. If they are true, you do them only justice; if false, though your opinion does not alter their nature and make them lovely, you yourself

are more lovely for entertaining such sentiments. When you feel the bright warmth of a temper thoroughly good in your own breast, you will see something good in every one about you. It is a mark of littleness of spirit to confine yourself to some minute part of a man's character: a man of generous, open, extended views, will grasp the whole of it; without which he can not pass a right judgment on any part. He will not arraign a man's general conduct for two or three particular actions; as knowing that man is a changeable creature, and will not cease to be so, till he is united to that Being, who is "the same yesterday, to-day, and forever." He strives to out-do his friends in good offices, and overcomes his enemies by them. He thinks he then receives the greatest injury, when he returns and revenges one: for then he is "overcome of evil." Is the person young who has injured him? He will reflect that inexperience of the world, and a warmth of constitution, may betray his unpracticed years into several inadvertencies, which a more advanced age, his own good sense, and the advice of a judicious friend, will correct and rectify. Is he old? The infirmities of age and want of health may have set an edge upon his spirits, and made him "speak unadvisedly with his lips." Is he weak and ignorant? He considers that it is a duty incumbent upon the wise to bear with those that are not so: "Ye suffer fools gladly," says St. Paul, "seeing ye yourselves are wise." In short, he judges of himself, as far as he can, with the strict rigor of justice; but of others, with the softenings of humanity.

From charitable and benevolent thoughts, the transition is unavoidable to charitable actions. For wherever there is an inexhaustible fund of goodness at the heart, it will, under all the disadvantages of circumstances, exert itself in acts of substantial kindness. He that is substantially good, will be doing good. The man that has a hearty determinate will to be charitable, will seldom put men off with

the mere will for the deed. For a sincere desire to do good, implies some uneasiness till the thing be done: and uneasiness sets the mind at work, and puts it upon the stretch to find out a thousand ways and means of obliging, which will ever escape the unconcerned, the indifferent, and the unfeeling.

The most proper objects of your bounty are the necessitous. Give the same sum of money, which you bestow on a person in tolerable circumstances, to one in extreme poverty; and observe what a wide disproportion of happiness is produced. In the latter case, it is like giving a cordial to a fainting person; in the former, it is like giving wine to him who has already quenched his thirst.—“Mercy is seasonable in time-of affliction, like clouds of rain in time of drought.”

And among the variety of necessitous objects, none have a better title to our compassion, than those, who, after having tasted the sweets of plenty, are, by some undeserved calamity, obliged, without some charitable relief, to drag out the remainder of life in misery and woe: who little thought they should ask their daily bread of any but of God; who, after a life led in affluence, “can not dig, and are ashamed to beg.” And they are to be relieved in such an endearing manner, with such a beauty of holiness, that, at the same time that their wants are supplied, their confusion of face may be prevented.

There is not an instance of this kind in history so affecting, as that beautiful one of Boaz to Ruth. He knew her family, and how she was reduced to the lowest ebb; when, therefore, she begged leave to glean in his fields, he ordered his reapers to let fall several handfuls, with a seeming carelessness, but really with a set design, that she might gather them up without being ashamed. Thus did he form an artful scheme, that he might give, without the vanity and ostentation of giving; and she receive, without

the shame and confusion of making acknowledgments. Take the history in the words of Scripture, as it is recorded in the book of Ruth. "And when she was risen up to glean, Boaz commanded his young men, saying, Let her glean even among the sheaves, and reproach her not: And let fall also some of the handfuls of purpose for her, and leave them, that she may glean them, and rebuke her not." This was not only doing a good action;—it was doing it likewise with a good grace.

It is not enough we do no harm, that we be negatively good; we must do good, positive good, if we would "enter into life." When it would have been as good for the world, if such a man had never lived; it would perhaps have been better for him, "if he had never been born." A scanty fortune may limit your beneficence, and confine it chiefly to the circle of your domestics, relations, and neighbors; but let your benevolence extend as far as thought can travel, to the utmost bounds of the world: just as it may be only in your power to beautify the spot of ground that lies near and close to you; but you could wish, that, as far as your eye can reach, the whole prospect before you were cheerful, everything disagreeable were removed, and everything beautiful made more so.

—STEELE.

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#### REFLECTIONS ON WESTMINSTER ABBEY.

WHEN I am in a serious humor, I very often walk by myself in Westminster Abbey: where the gloominess of the place, and the use to which it is applied, with the solemnity of the building, and the condition of the people who lie in it, are apt to fill the mind with a kind of melancholy, or rather thoughtfulness, that is not disagreeable. I yesterday passed a whole afternoon in the churchyard,

the cloisters, and the church, amusing myself with the tombstones and inscriptions that I met with in those several regions of the dead. Most of them recorded nothing else of the buried person, but that he was born upon one day, and died upon another; the whole history of his life being comprehended in those two circumstances that are common to all mankind. I could not but look upon these registers of existence, whether of brass or marble, as a kind of satire upon the departed persons; who had left no other memorial of them, but that they were born, and that they died.

Upon my going into the church, I entertained myself with the digging of a grave; and saw in every shovel-full of it that was thrown up, the fragment of a bone or skull intermixed with a kind of fresh mouldering earth that some time or other had a place in the composition of a human body. Upon this I began to consider with myself what innumerable multitudes of people lay confused together under the pavement of that ancient cathedral; how men and women, friends and enemies, priests and soldiers, monks and prebendaries, were crumbled among one another, and blended together in the same common mass; how beauty, strength, and youth, with old age, weakness, and deformity, lay undistinguished in the same promiscuous heap of matter.

I know that entertainments of this nature are apt to raise dark and dismal thoughts in timorous minds and gloomy imaginations; but for my own part, though I am always serious, I do not know what it is to be melancholy; and can therefore take a view of nature in her deep and solemn scenes with the same pleasure as in her most gay and delightful ones. By this means I can improve myself with those objects which others consider with terror. When I look upon the tombs of the great, every emotion of envy dies within me; when I read the epitaphs of the



beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

—"SPECTATOR."

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#### THE MAN OF GENIUS.

HIS science is inexpressibly subtle, directly taught him by his Maker, not in any wise communicable or imitable. Neither can any written or definitely observable laws enable us to do any great thing. It is possible, by measuring and administering quantities of colour, to paint a room wall so that it shall not hurt the eye; but there are no laws by observing which we can become Titians.

It is possible so to measure and administer syllables, as to construct harmonious verse; but there are no laws by which we can write *Iliads*. Out of the poem or the picture, once produced, men may elicit laws by the volume, and study them with advantage, to the better understanding of the existing poem or picture; but no more write or paint another, than by discovering laws of vegetation they can make a tree to grow. And therefore, wheresoever we find the system and formality of rules much dwelt upon, and spoken of as any thing else than a



help for children, there we may be sure that noble art is not even understood, far less reached. And thus it was with all the common and public mind in the fifteenth and sixteenth centuries. The greater men, indeed, broke through the thorn hedges; and, though much time was lost by the learned among them in writing Latin verses and anagrams, and arranging the framework of quaint sonnets and dexterous syllogisms, still they tore their way through the sapless thicket by force of intellect or of piety; for it was not possible that, either in literature or in painting, rules could be received by any strong mind, so as materially to interfere with its originality; and the crabbed discipline and exact scholarship became an advantage to the men who could pass through and despise them; so that in spite of the rules of the drama we had Shakespeare, and in spite of the rules of art we had Tintoret,—both of them, to this day, doing perpetual violence to the vulgar scholarship and dim-eyed proprieties of the multitude.

—RUSKIN.

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#### DESCRIPTION OF THE AMPITHEATRE OF TITUS.

POSTERITY admires, and will long admire, the awful remains of the ampitheatre of Titus, which so well deserves the epithet of Colossal. It was a building of an elliptic figure, five hundred and sixty-four feet in length, and four hundred and sixty-seven in breadth: founded on fourscore arches; and rising, with four successive orders of architecture, to the height of one hundred and forty feet. The outside of the edifice was encrusted with marble and decorated with statues. The slopes of the vast concave, which formed the inside, were filled, and surrounded with sixty or eighty rows of seats of marble, covered with cushions, and capable of receiving with ease,

above fourscore thousand spectators. Sixty-four vomitories (for by that name the doors were very aptly distinguished), poured forth the immense multitude; and the entrances, passages, and staircases, were contrived with such exquisite skill, that each person, whether of the senatorial, the equestrian, or the plebeian order, arrived at his destined place without trouble or confusion.

Nothing was omitted which, in any respect, could be subservient to the convenience and pleasure of the spectators. They were protected from the sun and rain by an ample canopy, occasionally drawn over their heads. The air was continually refreshed by the playing of fountains, and profusely impregnated by the grateful scent of aromatics. In the centre of the edifice, the arena, or stage, was strewed with the finest sand, and successively assumed the most different forms. At one moment, it seemed to rise out of the earth, like the garden of the Hesperides; at another, it exhibited the rugged rocks and caverns of Thrace. The subterraneous pipes conveyed an inexhaustible supply of water; and what had just before appeared a level plain, might be suddenly converted into a wide lake, covered with armed vessels, and replenished with the monsters of the deep.

In the decorations of these scenes, the Roman emperors displayed their wealth and liberality; and we read, that, on various occasions, the whole furniture of the ampitheatre consisted either of silver, or of gold, or of amber. The poet who describes the games of Carinus, in the character of a shepherd, attracted to the capitol by the fame of their magnificence, affirms, that the nets designed as a defence against the wild beasts, were of gold wire; that the porticos were gilded; and that the belt or circle, which divided the several ranks of spectators from each other, was studded with a precious mosaic of beautiful stone

## DRAMATIC READINGS.

## DIALOGUE BETWEEN KING JOHN AND HUBERT.

*King John.*—Come hither, Hubert. O my gentle Hubert,  
We owe thee much; within this wall of flesh  
There is a soul counts thee her creditor,  
And with advantage means to pay thy love;  
And, my good friend, thy voluntary oath  
Lives in this bosom, dearly cherished.  
Give me thy hand. I had a thing to say,—  
But I will fit it with some better time.  
By heaven, Hubert, I am almost asham'd  
To say what good respect I have of thee.

*Hubert.*—I am much bounden to your majesty.

*King John.*—Good friend, thou hast no cause to say so yet:  
But thou shalt have; and creep time ne'er so slow,  
Yet it shall come for me to do thee good.  
I had a thing to say,—but let it go:  
The sun is in the heaven, and the proud day,  
Attended with the pleasures of the world,  
Is all too wanton, and too full of gawds,  
To give me audience:—If the midnight bell  
Did, with his iron tongue and brazen mouth  
Sound on into the drowsy race of night;  
If this same were a churchyard where we stand,  
And thou possessed with a thousand wrongs;  
Or if that surly spirit, melancholy,  
Had bak'd thy blood, and made it heavy, thick,  
(Which, else, runs tickling up and down the veins,  
Making that idiot, laughter, keep men's eyes,  
And strain their cheeks to idle merriment,  
A passion hateful to my purposes;) Or if that thou couldst see me without eyes,  
Hear me without thine ears, and make reply  
Without a tongue, using conceit alone,  
Without eyes, ears, and harmful sound of words;  
Then, in despite of brooded, watchful day,  
I would into thy bosom pour my thoughts:

But ah! I will not:—Yet I love thee well;  
And, by my troth, I think thou lov'st me well.

*Hubert.*—So well, that what you bid me undertake,  
Though that my death were adjunct to my act,  
By heaven, I would do it.

*King John.*—Do not I know thou would'st?  
Good Hubert, Hubert, Hubert, throw thine eye  
On yon young boy: I'll tell thee what, my friend  
He is a very serpent in my way;  
And wheresoe'er this foot of mine doth tread  
He lies before me: Dost thou understand me?  
Thou art his keeper.

*Hubert.*—And I'll keep him so,  
That he shall not offend your majesty.

*King John.*—Death.

*Hubert.*—My lord?

*King John.*—A grave.

*Hubert.*—He shall not live.

*King John.*—Enough.

I could be merry now. Hubert, I love thee.  
Well, I'll not say what I intend for thee:  
Remember.

—“*King John*,” SHAKESPEARE.

SCENE FROM “THE IRON CHEST.”

*Scene Third. A Library. SIR EDWARD discovered at the writing table. ADAM WINTERTON attending.*

*Sir Edward.*—Well bethought; send Walter to me.  
I would employ him; he must ride for me  
On business of much import.

*Winterton.*—Lackaday!  
That it should chance so! I have sent him forth  
To Winchester, to buy me flannel hose,  
For Winter's coming on. Good lack! that things  
Should fall so crossly.

*Sir Edward.*—Nay, nay do not fret,  
'Tis better that my business cool, good Adam,  
Than thy old limbs.—Is Wilfred waiting?

*Winterton.*—He is;

Here, in the hall, sir.

*Sir Edward.*—Send him in, I prithee.

*Winterton.*—I shall, sir. Heaven bless you! Heaven bless you!

*Exit WINTERTON.*

*Sir Edward.*—Good morning, good old heart: [*Rising.*]

This honest soul,  
Would fain look cheery in my house's gloom,  
And, like a gay and sturdy evergreen,  
Smiles in the midst of blast and desolation,  
Where all around him withers. Well, well—withers.  
Perish this frail and fickle frame!—this clay,  
That, in its dross-like compound, doth contain  
The mind's pure ore and essence. Oh! that mind,  
That mind of man! that god-like spring of action!  
That source whence learning, virtue, honor, flow!  
Which lifts us to the stars—which carries us  
O'er the swollen waters of the angry deep,  
As swallows skim the air! That fame's sole fountain,  
That doth transmit a fair and spotless name,  
When the vile trunk is rotten! Give me that!  
Oh! give me but to live in after-age,  
Remembered and unsullied! Heaven and earth!  
Let my pure flame of honor shine in story,  
When I am cold in death, and the slow fire  
That wears my vitals now will no more move me  
Than 't would a corpse within a monument!  
Books! Books!—

(My only commerce now,) will sometimes rouse me  
Beyond my nature. I have been so warmed,  
So heated by a well-turned rhapsody,  
That I have seemed the hero of the tale,  
So glowingly described. Draw me a man  
Struggling for fame, attaining, keeping it,  
Dead ages since, and the historian  
Decking his memory, in polished phrase,—

And I can follow him through every turn,  
 Grow wild in his exploits, myself himself,  
 Until the thick pulsation of my heart  
 Wakes me, to ponder on the thing I am!

—COLMAN.

### SCENE FROM HENRY V.

*Enter the English host, GLOSTER, BEDFORD, EXETER, SALISBURY, and WESTMORELAND.*

*Gloster.*—Where is the king?

*Bedford.*—The king himself is rode to view their battle.

*Westm'd.*—Of fighting men they have full threescore thousand.

*Exeter.*—There's five to one; besides, they all are fresh.

*Salisbury.*—God's arm strike with us! 't is a fearful odds.

God be wi' you, princes all; I'll to my charge:

If we no more meet till we meet in heaven,

Then, joyfully;—my noble lord of Bedford,

My dear lord Gloster, and my good lord Exeter,

And my kind kinsman, warriors all,—adieu!

*Bedford.*—Farewell, good Salisbury; and good luck go with thee!

*Exeter.*—Farewell; kind lord; fight valiantly to-day:

And yet I do thee wrong, to mind thee of it,

For thou art fram'd for the firm truth of valour.

*Exit SALISBURY.*

*Bedford.*—He is as full of valour as of kindness;

Princely in both.

*Westm'd.*—O that we now had here

*Enter KING HENRY.*

But one ten thousand of those men in England

That do no work to-day!

*K. Henry.*—

What's he that wishes so?

My cousin Westmoreland?—No, my fair cousin:

If we are marked to die, we are enough

To do our country loss; and if to live,

The fewer men the greater share of honour.



God's will! I pray thee, wish not one man more.  
By Jove, I am not covetous for gold;  
Nor care I who doth feed upon my cost;  
It yearns me not if men my garments wear;  
Such outward things dwell not in my desires:  
But if it be a sin to covet honour  
I am the most offending soul alive.  
No, 'faith, my coz, wish not a man from England:  
God's peace! I would not lose so great an honour,  
As one man more, methinks, would share from me,  
For the best hope I have. O, do not wish one more.  
Rather proclaim it, Westmoreland, through my host,  
That he which hath no stomach to this fight,  
Let him depart; his passport shall be made,  
And crowns for convoy put into his purse:  
We would not die in that man's company  
That fears his fellowship to die with us.  
This day is called—the feast of Crispian:  
He that outlives this day, and comes safe home,  
Will stand a tiptoe when this day is nam'd,  
And rouse him at the name of Crispian.  
He that shall see this day, and live old age,  
Will yearly on the vigil feast his neighbours,  
And say,—*Tomorrow is Saint Crispian*:  
Then will he strip his sleeve, and show his scars.  
And say, *These wounds I had on Crispin's day*.  
Old men forget; yet all shall be forgot,  
But he'll remember, with advantages,  
What feats he did that day. Then shall our names,  
Familiar in their mouths as household words,—  
Harry the king, Bedford and Exeter,  
Warwick and Talbot, Salisbury and Gloster,—  
Be in their flowing cups freshly remember'd:  
This story shall the good man teach his son;  
And *Crispin Crispian* shall ne'er go by,  
From this day to the ending of the world,  
But we in it shall be remember'd:  
We few, we happy few, we band of brothers;  
For he to-day that sheds his blood with me  
Shall be my brother; be he ne'er so vile,  
This day shall gentle his condition:

And gentlemen in England, now abed,  
Shall think themselves accurs'd they were not here;  
And hold their manhoods cheap, whiles any speaks  
That fought with us upon SAINT CRISPIN'S DAY.

*Enter SALISBURY.*

*Salisbury.*—My sovereign lord, bestow yourself with speed;  
The French are bravely in their battles set,  
And will with all expedience charge on us.

*K. Henry.*—All things are ready, if our minds be so.

*Westm'd.*—Perish the man whose mind is backward now!

*K. Henry.*—Thou dost not wish more help from England, coz?

*Westm'd.*—God's will, my liege, 'would you and I alone,  
Without more help, might fight this battle out!

*K. Henry.*—Why, now thou hast unwished five thousand men;  
Which likes me better, than to wish us one.—  
You know your places. God be with you all!

—SHAKESPEARE.

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### SCENE FROM RICHARD III.

*Scene IV. London. A room in the Tower. Enter CLARENCE and BRAKENBURY.*

*Brakenbury.*—Why looks your grace so heavily to-day?

*Clarence.*—O, I have pass'd a miserable night,  
So full of fearful dreams, of ugly sights,  
That, as I am a Christian-faithful man,  
I would not spend another such a night  
Though 'twere to buy a world of happy days;  
So full of dismal terror was the time.

*Brakenbury.*—What was your dream, my lord? I pray you, tell me.

*Clarence.*—Methought that I had broken from the Tower,  
And was embarked to cross to Burgundy;  
And in my company my brother Gloster:  
Who from my cabin tempted me to walk  
Upon the hatches; there we look'd toward England,  
And cited up a thousand heavy times,  
During the wars of York and Lancaster,

That had befall'n us. As we pac'd along  
 Upon the giddy footing of the hatches,  
 Methought that Gloster stumbled; and, in falling,  
 Struck me, that thought to stay him, overboard,  
 Into the tumbling billows of the main.  
 O Lord! methought what pain it was to drown!  
 What dreadful noise of water in mine ears!  
 What sights of ugly death within mine eyes!  
 Methought I saw a thousand fearful wracks;  
 A thousand men that fishes gnaw'd upon;  
 Wedges of gold, great anchors, heaps of pearl,  
 Inestimable stones, unvalued jewels,  
 All scatter'd in the bottom of the sea.  
 Some lay in dead men's skulls; and in those holes  
 Where eyes did once inhabit there were crept  
 As 't were in scorn of eyes, reflecting gems,  
 That woo'd the slimy bottom of the deep,  
 And mocked the dead bones that lay scatter'd by.

*Brakenbury.*—Had you such leisure in the time of death,  
 To gaze upon these secrets of the deep?

*Clarence.*—Methought I had; and often did I strive  
 To yield the ghost: but still the envious flood  
 Stopt in my soul, and would not let it forth  
 To find the empty, vast, and wand'ring air;  
 But smothered it within my panting bulk,  
 Which almost burst to belch it in the sea.

*Brakenbury.*—Awak'd you not in this sore agony?

*Clarence.*—No, no, my dream was lengthen'd after life;  
 O, then began the tempest to my soul!  
 I pass'd, methought, the melancholy flood,  
 With that sour ferryman which poets write of,  
 Unto the kingdom of perpetual night.  
 The first that there did greet my stranger soul,  
 Was my great father-in-law, renowned Warwick;  
 Who spake aloud,—“What scourge for perjury  
 Can this dark monarchy afford false Clarence?”  
 And so he vanish'd: then came wandering by  
 A shadow like an angel, with bright hair  
 Dabbled in blood; and he shrieked out aloud,—  
 “Clarence is come,—false, fleeting, perjur'd Clarence,—  
 That stabbed me in the field by Tewkesbury;—

Seize on him, furies, take him unto torment!"  
 With that, methought, a legion of foul fiends  
 Environ'd me, and howled in mine ears  
 Such hideous cries, that, with the very noise  
 I trembling waked, and, for a season after,  
 Could not believe but that I was in hell;  
 Such terrible impression made my dream.

*Brakenbury.*—No marvel, lord, though it affrighted you!  
 I am afraid, methinks, to hear you tell it.

*Clarence.*—O, Brakenbury, I have done these things,—  
 That now give evidence against my soul,—  
 For Edward's sake; and see how he requites me!  
 O God! if my deep prayers can not appease thee,  
 But thou wilt be aveng'd on my misdeeds,  
 Yet execute thy wrath on me alone;  
 O, spare my guiltless wife and my poor children!  
 I pray thee, gentle keeper, stay by me;  
 My soul is heavy, and I fain would sleep.

*Brakenbury.*—I will, my lord; God give your grace good rest!

CLARENCE *retires.*

Sorrow breaks seasons and reposing hours,—  
 Makes the night morning, and the noontide night.  
 Princes have but their titles for their glories,  
 An outward honor for an inward toil;  
 And, for unfelt imaginations,  
 They often feel a world of restless cares;  
 So that, between their titles, and low name,  
 There's nothing differs, but the outward fame.

—SHAKESPEARE.

### SCENE FROM HAMLET.

*Scene I. A room in Polonius's house. Enter POLONIUS and REYNALDO.*

*Polonius.*—Give him his money, and these notes, Reynaldo.

*Reynaldo.*—I will, my lord.

*Polonius.*—You shall do marvellous wisely, good Reynaldo,  
 Before you visit him, to make inquire  
 Of his behaviour.

*Reynaldo.*—My lord, I did intend it.

*Polonius*.—Marry, well said: very well said. Look you, sir,  
Inquire me first what Danskers are in Paris;  
And how, and who; what means, and where they keep,  
What company, at what expense; and finding,  
By this encompassment and drift of question,  
That they do know my son, come you more nearer  
Than your particular demands will touch it:  
Take you, as 't were, some distant knowledge of him;  
As thus,—‘I know his father, and his friends,  
And, in part, him;’—do you mark this, Reynaldo?

*Reynaldo.*—Ay, very well, my lord.

*Polonius.*—‘And, in part, him; but,’ you may say, ‘not well:  
But, if ’t be he I mean, he’s very wild;  
Addicted so and so:’ and there put on him  
What forgeries you please; marry, none so rank  
As may dishonour him; take heed of that;  
But, sir, such wanton, wild, and usual slips,  
As are companions noted and most known  
To youth and liberty.

*Reynaldo*.—As gaming, my lord.

*Polonius*.—Ay, or drinking, fencing, swearing, quarreling,  
Drabbing:—you may go so far.

*Reynaldo.*—My lord, that would dishonour him.

*Polonius.*—'Faith, no; as you may season it in the charge.  
You must not put another scandal on him,  
That he is open to incontineny;  
That's not my meaning: but breathe his faults so  
                quaintly,  
That they may seem the taints of liberty:  
The flash and outbreak of a fiery mind;  
A savageness in unreclaimed blood,  
Of general assault.

*Reynaldo.*— But, my good lord,—

*Polonius.*—Wherefore should you do this?

*Reynaldo.*— Ay, my lord,  
I would know that.

*Polonius.*—Marry, sir, here's my drift;  
And, I believe, it is a fetch of warrant:  
You laying these slight sullies on my son,  
As 'twere a thing a little soil'd i' the working,

Mark you,  
Your party in converse, him you would sound,  
Having ever seen, in the prenominate crimes,  
The youth you breathe of, guilty, be assur'd,  
He closes with you in this consequence;  
'Good sir,' or so; or, 'friend, or gentleman,'—  
According to the phrase and the addition,  
Of man, and country.

*Reynaldo.*— Very good, my lord.

*Polonius.*—And then, sir, does he this,—he does—  
What was I about to say? By the mass,  
I was about to say something:—Where did I leave?

*Reynaldo.*—At, 'closes in the consequence,  
At friend, or so, and gentleman.'

*Polonius.*—At, closes in the consequence,—Ay, marry;  
He closes with you thus:—'I know the gentleman;  
I saw him yesterday, or 't other day,  
Or then, or then; with such, and such; and, as you  
say,

There was he gaming; there o'ertook in his rouse:  
There falling out at tennis;' or perchance,  
'I saw him enter such a house of sale,'  
(Videlicet, a brothel,) or so forth.—

See you now;  
Your bait of falsehood takes this carp of truth:  
And thus do we of wisdom and of reach,  
With windlances, and with assays of bias,  
By indirections find directions out;  
So, by my former lecture and advice,  
Shall you my son. You have me, have you not?

*Reynaldo.*—My lord, I have.

*Polonius.*— God be wi' you; fare you well.

*Reynaldo.*—Good my lord!

*Polonius.*—Observe his inclination in yourself.

*Reynaldo.*—I shall, my lord.

*Polonius.*—And let him ply his music.

*Reynaldo.*—Well, my lord.

—SHAKESPEARE.



## BIBLE READINGS.

## THE PRODIGAL SON.

AND he said, A certain man had two sons: And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.

And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.

And when he had spent all, there arose a mighty famine in that land; and he began to be in want.

And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine.

And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him.

And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger!

I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, And am no more worthy to be called thy son: make me as one of thy hired servants.

And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him.

And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.

But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet:

And bring hither the fatted calf, and kill it; and let us eat, and be merry:

For this my son was dead, and is alive again; he was lost, and is found. And they began to be merry.

Now his elder son was in the field: and as he came and drew nigh to the house, he heard music and dancing.

And he called one of the servants, and asked what these things meant.

And he said unto him, Thy brother is come; and thy father hath killed the fatted calf, because he hath received him safe and sound.

And he was angry, and would not go in: therefore came his father out, and intreated him.

And he answering, said to his father, Lo, these many years do I serve thee: neither transgressed I at any time thy commandment; and yet thou never gavest me a kid, that I might make merry with my friends:

But as soon as this thy son was come, which hath devoured thy living with harlots, thou hast killed for him the fatted calf.

And he said unto him, Son, thou art ever with me, and all that I have is thine.

It was meet that we should make merry, and be glad: for this thy brother was dead, and is alive again; and was lost, and is found.

—ST. LUKE.

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SELECT PASSAGES FROM THE BOOK OF JOB.

THEN the Lord answered Job out of the whirlwind, and said,

Who is this that darkeneth counsel by words without knowledge?

Gird up now thy loins like a man; for I will demand of thee, and answer thou me.

Where wast thou when I laid the foundations of the earth? declare, if thou hast understanding.

Who hath laid the measures thereof, if thou knowest? or who hath stretched the line upon it?

Whereupon are the foundations thereof fastened? or who laid the corner stone thereof;

When the morning stars sang together, and all the sons of God shouted for joy?

Or who shut up the sea with doors, when it brake forth, as if it had issued out of the womb?

When I made the cloud the garment thereof, and thick darkness a swaddling band for it,

And brake up for it my decreed place, and set bars and doors,

And said, Hitherto shalt thou come, but no further: and here shall thy proud waves be stayed?

Hast thou commanded the morning since thy days; and caused the dayspring to know his place?

. . . . .

Hast thou entered into the springs of the sea? or hast thou walked in the search of the depth?

Have the gates of death been opened unto thee? or hast thou seen the doors of the shadow of death?

. . . . .

Where is the way where light dwelleth? and as for darkness, where is the place thereof?

. . . . .

Knowest thou it, because thou wast then born? or because the number of thy days is great?

. . . . .

By what way is the light parted, which scattereth the east wind upon the earth?

Who hath divided a water-course for the overflowing of waters, or a way for the lightning of thunder;

To cause it to rain on the earth, where no man is; on the wilderness, wherein there is no man;

To satisfy the desolate and waste ground; and to cause the bud of the tender herb to spring forth?  
.

Canst thou bind the sweet influences of Pleiades, or loose the bands of Orion?

Canst thou bring forth Mazzaroth in his season? or canst thou guide Arcturus with his sons?

Knowest thou the ordinances of heaven? canst thou set the dominion thereof in the earth?

Canst thou lift up thy voice to the clouds, that abundance of waters may cover thee?

Canst thou send lightnings, that they may go, and say unto thee, Here we are?

Who hath put wisdom in the inward parts? or who hath given understanding to the heart?  
.

Hast thou given the horse strength? hast thou clothed his neck with thunder?

Canst thou make him afraid as a grasshopper? the glory of his nostrils is terrible.

He paweth in the valley, and rejoiceth in his strength: he goeth on to meet the armed men.

He mocketh at fear, and is not affrighted; neither turneth he back from the sword.

The quiver rattleth against him, the glittering spear and the shield.

He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet.

He saith among the trumpets, Ha, ha! and he smelleth the battle afar off, the thunder of the captains, and the shouting.  
.

Moreover the Lord answered Job, and said,

Shall he that contendeth with the Almighty instruct him? he that reproveth God, let him answer it.  
.

Then Job answered the Lord, and said,  
I know that thou canst do every thing, and that no thought can be withholden from thee.

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SELECTION FROM THE BOOK OF ISAIAH.

THE wilderness and the solitary place shall be glad for them; and the d  sert shall rejoice, and blossom as the rose.

It shall blossom abundantly, and rejoice even with joy and singing: the glory of Lebanon shall be given unto it, the excellency of Carmel and Sharon; they shall see the glory of the Lord, and the excellency of our God.

Strengthen ye the weak hands, and confirm the feeble knees.

Say to them that are of a fearful heart, Be strong, fear not: behold, your God will come with vengeance, even God with a recompense; he will come and save you.

Then the eyes of the blind shall be opened, and the ears of the deaf shall be unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert.

And the parched ground shall become a pool, and the thirsty land springs of water: in the habitation of dragons, where each lay, shall be grass with reeds and rushes.

And a highway shall be there, and a way, and it shall be called The way of holiness; the unclean shall not pass over it; but it shall be for those: the wayfaring men, though fools, shall not err therein.

No lion shall be there, nor any ravenous beast shall go up thereon, it shall not be found there; but the redeemed shall walk there:

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away.

MISCELLANEOUS READINGS IN POETRY.

THE VISION OF SIR LAUNFAL.

FIRST PRELUDE.

OVER his keys the musing organist,  
Beginning doubtfully and far away,  
First lets his fingers wander as they list,  
And builds a bridge from Dreamland for his lay:  
Then, as the touch of his loved instrument  
Gives hope and fervor, nearer draws his theme,  
First guessed by faint auroral flushes sent  
Along the wavering vista of his dream.

---

Not only around our infancy  
Doth heaven with all its splendors lie;  
Daily, with souls that cringe and plot,  
We Sinais climb and know it not;  
Over our manhood bend the skies;  
Against our fallen and traitor lives  
The great winds utter prophecies;  
With our faint hearts the mountain strives,  
Its arms outstretched, the druid wood  
Waits with its benedicite;  
And to our age's drowsy blood  
Still shouts the inspiring sea.

Earth gets its price for what Earth gives us;  
The beggar is taxed for a corner to die in,  
The priest hath his fee who comes and shrives us,  
We bargain for the graves we lie in;  
At the Devil's booth are all things sold,  
Each ounce of dross costs its ounce of gold;  
For a cap and bells our lives we pay,  
Bubbles we earn with a whole soul's tasking :  
'Tis heaven alone that is given away,  
'Tis only God may be had for the asking;



No price is set on the lavish summer,  
And June may be had by the poorest comer.  
And what is so rare as a day in June?  
Then, if ever, come perfect days;  
Then Heaven tries the earth if it be in tune,  
And over it softly her warm ear lays:  
Whether we look, or whether we listen,  
We hear life murmur, or see it glisten;  
Every clod feels a stir of might,  
An instinct within it that reaches and towers,  
And, groping blindly above it for light,  
Climbs to a soul in grass and flowers;  
The flush of life may well be seen  
Thrilling back over hills and valleys;  
The cowslip startles in meadows green,  
The buttercup catches the sun in its chalice,  
And there's never a leaf nor a blade too mean  
To be some happy creature's palace;  
The little bird sits at his door in the sun,  
Atilt like a blossom among the leaves,  
And lets his illumined being o'errun  
With the deluge of summer it receives;  
His mate feels the eggs beneath her wings,  
And the heart in her dumb breast flutters and sings;  
He sings to the wide world, and she to her nest,—  
In the nice ear of Nature which song is the best?

Now is the high-tide of the year,  
And whatever of life hath ebbed away  
Comes flooding back, with a ripply cheer,  
Into every bare inlet and creek and bay;  
Now the heart is so full that a drop overfills it,  
We are happy now because God wills it;  
No matter how barren the past may have been,  
'Tis enough for us now that the leaves are green;  
We sit in the warm shade and feel right well  
How the sap creeps up and the blossoms swell;  
We may shut our eyes, but we can not help knowing  
That skies are clear and grass is growing;  
The breeze comes whispering in our ear,  
That dandelions are blossoming near,

That maize has sprouted, that streams are flowing,  
That the river is bluer than the sky,  
That the robin is plastering his house hard by;  
And if the breeze kept the good news back,  
For other couriers we should not lack;  
We could guess it all by yon heifer's lowing,—  
And hark! how clear bold chanticleer,  
Warmed with the new wine of the year,  
Tells all in his lusty crowing!

Joy comes, grief goes, we know not how;  
Everything is happy now,  
Everything is upward striving;  
'Tis as easy now for the heart to be true  
As for grass to be green or skies to be blue,—  
'Tis the natural way of living:  
Who knows whither the clouds have fled?  
In the unscarred heaven they leave no wake;  
And the eyes forget the tears they have shed,  
The heart forgets its sorrow and ache;  
The soul partakes the season's youth,  
And the sulphurous rifts of passion and woe  
Lie deep 'neath a silence pure and smooth,  
Like burnt out craters healed with snow.

. . . . .

SECOND PRELUDE.

Down swept the chill wind from the mountain peak,  
From the snow five thousand summers old;  
On open wold and hill-top bleak  
It had gathered all the cold,  
And whirled it like sleet on the wanderer's cheek;  
It carried a shiver everywhere  
From the unleafed boughs and pastures bare;  
The little brook heard it and built a roof  
'Neath which he could house him, winter-proof;  
All night by the white stars' frosty gleams  
He groined his arches and matched his beams;  
Slender and clear were his crystal spars  
As the lashes of light that trim the stars:

He sculptured every summer delight  
In his halls and chambers out of sight;  
Sometimes his tinkling waters slipt  
Down through a frost-leaved forest-crypt,  
Long, sparkling aisles of steel-stemmed trees  
Bending to counterfeit a breeze;  
Sometimes the roof no fretwork knew  
But silvery mosses that downward grew;  
Sometimes it was carved in sharp relief  
With quaint arabesques of ice-fern leaf;  
Sometimes it was simply smooth and clear  
For the gladness of heaven to shine through, and here  
He had caught the nodding bulrush-tops  
And hung them thickly with diamond drops,  
Which crystallised the beams of moon and sun,  
And made a star of every one.  
No mortal builder's most rare device  
Could match this winter-palace of ice;  
'Twas as if every image that mirrored lay  
In his depths serene through the summer day,  
Each fleeting shadow of earth and sky,  
Lest the happy model should be lost,  
Had been mimicked in fairy masonry  
By the elfin builders of the frost.

—JAMES RUSSELL LOWELL.

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EXTRACTS FROM "THE VOYAGE OF LIFE."

"Could I remount the river of my years."—BYRON.

ONE sweet spring morn, when skies were bright,  
And the earth was green and gay,—  
When fields were bathed in golden light,  
And feathery mist-wreaths, thin and white,  
Were hung on cliff and mountain height,  
Like chaplets twined by the hand of Night  
To bind the brow of Day,—  
All playfully along the wild,  
Quaffing the breezes pure and mild,

A thoughtless, merry-hearted child,  
I took my careless way!

. . . . .  
Clapping my hands in childish glee,

I ran along the lakelet's side,  
Which, to my vision, seemed to be  
The margin of the boundless sea,

When suddenly I espied,  
Beneath a spreading chestnut-tree  
A light skiff, dancing merrily  
Upon the glistening tide.

Shouting, I waked the echoes round,  
And forward sprang, with one glad bound,

To reach the feathery oar;  
Then, leaping lightly to the boat,  
Feeling my little bark afloat,

I glided from the shore,  
Which in the distance faded fast,  
As, skimming along, I fleetly passed,  
And my gallant vessel gayly cast

The crystal waves aside,—  
While the rising sun which met my sight,  
Beaming aslant o'er the mountain height,  
Pencilled before me, clear and bright,  
A glittering path of golden light

Along the trembling tide;  
And, closely following in my wake,  
Gleaming above each billowy flake,  
Bright fish, at play  
'Mid the flashing spray,  
Darted, like silver shafts, away,  
Where'er my paddle plied!

. . . . .  
I floated on:—the river spread

Wider and deeper than before,  
And boldly now the current sped,  
While, fast receding from the shore,

My agile vessel swiftly flew,  
When, lo! uprising, met my view,  
An angry cloud on the heavens' bright blue,

And it hung, like a pall, with a sable hue,  
 The heaving waters o'er,—  
 While the lightning glared the darkness through,  
 And I heard the thunder roar!

I floated on:—the storm came fast,  
 The billows leaped in the furious blast,  
 And rain, and hail,  
 Athwart the gale,  
     Shot from the flaming skies,  
 While hideous shapes, among the waves,  
 Like spectres waked from watery graves,  
     Around me seemed to rise!  
 Weary and weak, I floated on,  
 'Mid the tempest's shriek, and the lightning's flash,  
 'Mid the rushing waves, and the thunder's crash!—  
 My vessel o'erwhelmed, and my paddle gone,  
 I clung to the wreck, and I floated on!

. . . . .

Fearless, I rode the torrent o'er,  
 Regardless of its deafening roar,  
 While boldly on my brave bark sped,  
 Leaping the rocks which lined its bed,  
 Borne on the billows, till at last  
 I floated below, and the flood was past!  
 Past! But, alas! 'twas the river no more,  
 With its bright blue waves and sylvan shore,  
 With its broad green banks and leafy bowers,  
 Its warbling birds and its fragrant flowers!—  
 'Twas the bright, blue, beautiful river no more,  
 But a gloomy gulf, with a desolate shore,  
 And barren banks, which faded away  
 In a dreary mist that over them lay;—  
 And wearily now I labored on,  
 For my spirit was sad, and my strength was gone!

Then backward I gazed,  
 With enraptured surprise,  
 Where the sinking sun blazed,  
 In the bright western skies,—

Where the river still rolled,  
Stained with crimson and gold,  
While the mountains and hill-tops were bathed in its dyes!  
And I turned my light boat, firmly grasping my oar,  
And resolved to remount to the river once more,—  
For I felt that the river alone could restore  
The hopes I had lost 'mid the cataract's roar!  
But I struggled in vain up the foaming ascent,  
As the whirl of the wild waves my feeble oar bent,  
For the stream, rushing on with impetuous flow,  
Still cast my frail skiff to the eddies below:—  
Then, aweary and worn, as I stood in my bark,  
I saw the sun sink, and the waters grow dark;—  
But, afar from the billows on which I was tost,  
My heart wandered back to the joys it had lost,—  
To the meadow, the woodland, the brook, and the bowers,  
To the glittering lakelet, the birds, and the flowers,—  
And lamenting the scenes which could meet me no more,  
I fell down and wept by that desolate shore!

Long years have sullenly worn away,  
Since once, at the close of a sweet spring day,  
A gentle child was seen to guide  
A fragile skiff o'er that torrent's tide.  
From rock to rock, it tremblingly fell,  
But he managed his little vessel well,  
And, borne on the billows' furious flow,  
Came safely down to the gulf below;—  
Then, turning his boat, he strove to regain  
The river above, but he strove in vain,  
And, aweary, he wept in his shattered bark,  
As the night came on, and the gulf grew dark!

Long years have sullenly worn away;—  
But ever, as on that sweet spring day,  
You may see that frail skiff floating o'er  
The billows which break on the desolate shore;—  
But a gray old man, with a furrowed brow  
And a trembling hand, guides the vessel now;  
And toilsomely still he strives to regain  
The river above, but he strives in vain;



And his straining eyes are dimmed with tears,  
As he pines for the bliss of his early years,—  
When, over the river of childhood's day,  
His light skiff gallantly glided away,  
And, weary, he weeps in his shattered bark,  
As the night comes on, and the gulf grows dark.

—FRANCIS DEHAES JANVIER.

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### NEW ENGLAND'S CHEVY CHASE.

'T WAS the dead of the night. By the pine-knot's red light  
Brooks lay, half asleep, when he heard the alarm—  
Only this, and no more, from a voice at the door:  
“The Red Coats are out and have passed Phipps's farm!”

Brooks was booted and spurred; he said never a word;  
Took his horn from its peg, and his gun from the rack;  
To the cold midnight air he led out his white mare,  
Strapped the girths and the bridle and sprang to her back.

Up the North Country Road at her full pace she strode,  
Till Brooks reined her up at John Tarbell's to say:  
“We have got the alarm—they have left Phipps's farm;  
You rouse the East Precinct and I'll go this way.”

John called his hired man, and they harnessed the span;  
They roused Abram Garfield, and Garfield called me.  
“Turn out right away, let no minute-man stay—  
The Red Coats have landed at Phipps's!” says he.

By the Powder-House Green seven others fell in;  
At Nahum's the Men from the Saw-Mill came down;  
So that when Jabez Bland gave the word of command,  
And said, “Forward, March!” there march forward The Town.

Parson Wilderspin stood by the side of the road,  
And he took off his hat, and he said, “Let us pray!  
O Lord, God of Might, let Thine Angels of Light  
Lead Thy Children to-night to the Glories of Day!

And let Thy Stars light all the Foes of the Right,  
As the Stars fought of old against Sisera."

And from heaven's high Arch those Stars blessed our March,  
Till the last of them faded in twilight away,  
And with Morning's bright beam, by the bank of the stream,  
Half the Country marched in, and we heard Davis say:  
"On the King's own Highway I may travel all day,  
And no man hath warrant to stop me," says he,  
"I've no man that's afraid, and I'll march at their head."  
Then he turned to the boys—"Forward, March! Follow me."

And we marched as he said, and the Fifer, he played  
The old "White Cockade," and he played it right well.  
We saw Davis fall dead, but no man was afraid—  
That Bridge we'd have had, though a Thousand Men fell.

This opened the Play, and it lasted all Day,  
We made Concord too hot for the Red Coats to stay;  
Down the Lexington Way we stormed—Black, White, and Gray:  
We were first at the Feast, and were last in the Fray.

They would turn in dismay, as Red Wolves turn at bay.  
They leveled, they fired, they charged up the Road:  
Cephas Willard fell dead; he was shot in the head  
As he knelt by Aunt Prudence's well-sweep to load.

John Danforth was hit just in Lexington street,  
John Bridge, at that lane where you cross Beaver Falls;  
And Winch and the Snows just above John Munroe's—  
Swept away by one swoop of the big cannon balls.

I took Bridge on my knee, but he said: "Don't mind me:  
Fill your horn from mine—let me lie where I be.  
Our Fathers," says he, "that their Sons might be free,  
Left their King on his Throne and came over the Sea;  
And that man is a Knave or a Fool who, to save  
His life, for a Minute would live like a Slave."

Well! all would not do. There were men good as new,—  
From Rumford, from Sangus, from towns far away,—  
Who filled up quick and well for each soldier that fell,

And we drove them, and drove them, and drove them all Day.  
We knew, every one, it was War that begun  
When that morning's marching was only half-done.

In the hazy twilight at the coming of Night,  
I crowded three buck-shot and one bullet down,  
'Twas my last charge of lead, and I aimed her and said :  
"Good luck to you, Lobsters, in old Boston Town."

In a barn at Milk Row, Ephraim Bates and Thoreau,  
And Baker and Abram and I made a bed ;  
We had mighty sore feet, and we'd nothing to eat,  
But we'd driven the Red Coats, and Amos, he said :  
"It's the first time," says he, "that it's happened to me  
To march to the sea by this road where we've come ;  
But confound this whole day but we'd all of us say,  
We'd rather have spent it this way than to home."

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The hunt had begun with the dawn of the sun,  
And night saw the Wolf driven back to his Den.  
And never since then, in the memory of Men,  
Has the old Bay State seen such a hunting again.

—EDWARD EVERETT HALE.

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### SONG OF THE GREEK BARD.

THE isles of Greece, the isles of Greece !  
Where burning Sappho loved and sung,  
Where grew the arts of war and peace,—  
Where Delos rose, and Phœbus sprung !  
Eternal summer gilds them yet,  
But all, except their sun, is set.

The Scian and the Teian muse,  
The hero's harp, the lover's lute,  
Have found the fame your shores refuse ;  
Their place of birth alone is mute

To sounds which echo further west  
Than your sires' "Islands of the Blest."

The mountains look on Marathon—  
And Marathon looks on the sea;  
And musing there an hour alone,  
I dream'd that Greece might still be free;  
For standing on the Persians' grave,  
I could not deem myself a slave.

A king sat on the rocky brow  
Which looks o'er sea-born Salamis;  
And ships, by thousands, lay below,  
And men in nations;—all were his!  
He counted them at break of day—  
And when the sun set where were they?

And where are they? And where art thou,  
My country? On thy voiceless shore  
The heroic lay is tuneless now—  
The heroic bosom beats no more!  
And must thy lyre, so long divine,  
Degenerate into hands like mine?

Must *we* but weep o'er days more blest?  
Must *we* but blush? Our fathers bled.  
Earth! render back from out thy breast  
A remnant of our Spartan dead!  
Of the three hundred grant but three,  
To make a new Thermopylæ!

What, silent still? and silent all?  
Ah! no;—the voices of the dead  
Sound like a distant torrent's fall,  
And answer, "Let one living head,  
But one, arise,—we come, we come!"  
'Tis but the living who are dumb.

In vain—in vain;—strike other chords;  
Fill high the cup with Samian wine!

Leave battles to the Turkish hordes,  
And shed the blood of Scio's vine!  
Hark! rising to the ignoble call—  
How answers each bold Bacchanal!

You have the Pyrrhic dance as yet,  
Where is the Pyrrhic phalanx gone?  
Of two such lessons, why forget  
The nobler and the manlier one?  
You have the letters Cadmus gave—  
Think ye he meant them for a slave?

Fill high the bowl with Samian wine!  
We will not think of themes like these!  
It made Anacreon's song divine:  
He served—but served Polycrates—  
A tyrant; but our masters then  
Were still, at least, our countrymen.

The tyrant of the Chersonese  
Was freedom's best and bravest friend;  
That tyrant was Miltiades!  
Oh that the present hour would lend  
Another despot of the kind!  
Such chains as his were sure to bind.

Fill high the bowl with Samian wine!  
Our virgins dance beneath the shade—  
I see their glorious black eyes shine;  
But gazing on each glowing maid,  
My own the burning tear-drop laves,  
To think such breasts must suckle slaves.

Place me on Sunium's marbled steep,  
Where nothing, save the waves and I,  
May hear our mutual murmurs sweep;  
There, swan-like, let me sing and die:  
A land of slaves shall ne'er be mine—  
Dash down yon cup of Samian wine!

—BYRON.

THE DESTRUCTION OF SENNACHERIB.

THE Assyrian came down like a wolf on the fold,  
And his cohorts were gleaming in purple and gold;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,  
That host with their banners at sunset were seen;  
Like the leaves of the forest when Autumn hath blown,  
That host on the morrow lay wither'd and strown.

For the Angel of Death spread his wings on the blast,  
And breathed in the face of the foe as he pass'd;  
And the eyes of the sleepers wax'd deadly and chill,  
And their hearts but once heav'd, and forever grew still!

And there lay the steed with his nostril all wide,  
But through it there roll'd not the breath of his pride:  
And the foam of his gasping lay white on the turf,  
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,  
With the dew on his brow and the rust on his mail;  
And the tents were all silent, the banners alone,  
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,  
And the idols are broke in the temple of Baal;  
And the might of the Gentile, unsmote by the sword,  
Hath melted like snow in the glance of the Lord!

—BYRON.

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SANDALPHON.

HAVE you read in the Talmud of old,  
In the Legends the Rabbins have told  
Of the limitless realms of the air,—  
Have you read it,—the marvellous story  
Of Sandalphon, the Angel of Glory,  
Sandalphon, the Angel of Prayer?  
M. E.—41.



How, erect, at the outermost gates  
Of the City Celestial he waits,  
With his feet on the ladder of light,  
That, crowded with angels unnumbered,  
By Jacob was seen, as he slumbered  
Alone in the desert at night?

The Angels of Wind and of Fire  
Chaunt only one hymn, and expire  
With the song's irresistible stress;  
Expire in their rapture and wonder,  
As harp-strings are broken asunder  
By music they throb to express.

But serene in the rapturous throng,  
Unmoved by the rush of the song,  
With eyes unimpassioned and slow,  
Among the dead angels, the deathless  
Sandalphon stands listening breathless  
To sounds that ascend from below;—

From the spirits on earth that adore,  
From the souls that entreat and implore  
In the fervor and passion of prayer;  
From the hearts that are broken with losses,  
And weary with dragging the crosses  
Too heavy for mortals to bear.

And he gathers the prayers as he stands,  
And they change into flowers in his hands,  
Into garlands of purple and red;  
And beneath the great arch of the portal,  
Through the streets of the City Immortal  
Is wafted the fragrance they shed.

It is but a legend, I know,—  
A fable, a phantom, a show,  
Of the ancient Rabbinical lore;  
Yet the old mediæval tradition,  
The beautiful, strange superstition,  
But haunts me and holds me the more.

When I look from my window at night,  
And the welkin above is all white,  
All throbbing and panting with stars,  
Among them majestic is standing  
Sandalphon the angel, expanding  
His pinions in nebulous bars.

And the legend, I feel, is a part  
Of the hunger and thirst of the heart,  
The frenzy and fire of the brain,  
That grasps at the fruitage forbidden,  
The golden pomegranates of Eden,  
To quiet its fever and pain.

—LONGFELLOW

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### THE RIDE OF COLLINS GRAVES.

An incident of the flood in Massachusetts, on May 16, 1874.

No song of a soldier riding down  
To the raging fight from Winchester town;  
No song of a time that shook the earth  
With the nations' throe at a nation's birth;  
But the song of a brave man, free from fear  
As Sheridan's self or Paul Revere;  
Who risked what they risked, free from strife,  
And its promise of glorious pay—his life!

The peaceful valley has waked and stirred,  
And the answering echoes of life are heard:  
The dew still clings to the trees and grass,  
And the early toilers smiling pass,  
As they glance aside at the white-walled homes,  
Or up the valley, where merrily comes  
The brook that sparkles in diamond rills  
As the sun comes over the Hampshire hills.

What was it, that passed like an ominous breath—  
Like a shiver of fear, or a touch of death?

What was it? The valley is peaceful still,  
And the leaves are afire on top of the hill.  
It was not a sound—nor a thing of sense—  
But a pain, like the pang of the short suspense  
That thrills the being of those who see  
At their feet the gulf of Eternity!

The air of the valley has felt the chill:  
The workers pause at the door of the mill;  
The housewife, keen to the shivering air,  
Arrests her foot on the cottage stair,  
Instinctive taught by the mother love,  
And thinks of the sleeping ones above.  
Why start the listeners? Why does the course  
Of the mill-stream widen? Is it a horse—  
Hark to the sound of his hoofs, they say—  
That gallops so wildly Williamsburg way!

God! what was that, like a human shriek  
From the winding valley? Will nobody speak?  
Will nobody answer those women who cry,  
As the awful warnings thunder by?

Whence come they? Listen! And now they hear  
The sound of the galloping horse-hoofs near;  
They watch the trend of the vale, and see  
The rider who thunders so menacingly,  
With waving arms and warning scream  
To the home-filled banks of the valley stream.  
He draws no rein, but he shakes the street  
With a shout and the ring of the galloping feet;  
And this the cry he flings to the wind:  
"To the hills for your lives! The flood is behind!"  
He cries and is gone; but they know the worst—  
The breast of the Williamsburg dam has burst!  
The basin that nourished their happy homes  
Is changed to a demon—It comes! it comes!

A monster in aspect, with shaggy front  
Of shattered dwellings, to take the brunt  
Of the homes they shatter—white maned and hoarse,

The merciless Terror fills the course  
Of the narrow valley, and rushing raves,  
With Death on the first of its hissing waves,  
Till cottage and street and crowded mill  
Are crumbled and crushed.

But onward still,  
In front of the roaring flood is heard  
The galloping horse and the warning word.  
Thank God! the brave man's life is spared!  
From Williamsburg town he nobly dared  
To race with the flood and take the road  
In front of the terrible swath it mowed.  
For miles it thundered and crashed behind,  
But he looked ahead with a steadfast mind;  
"They must be warned!" was all he said,  
As away on his terrible ride he sped.

When heroes are called for, bring the crown  
To this Yankee rider; send him down  
On the stream of time with the Curtius old;  
His deed as the Roman's was brave and bold,  
And the tale can as noble a thrill awake,  
For he offered his life for the people's sake.

—JOHN BOYLE O'REILLY.

---

PARAPHRASE OF SHAKESPEARE'S CRABBED AGE AND YOUTH.

OUT, out, Old Age! aroint ye!  
I fain would disappoint ye,  
Nor wrinkled grow and learned  
Before I am inurned.  
Ruthless the hours, and hoary,  
That scatter ills before ye!  
Thy touch is pestilential,  
Thy lays are penitential;

With stealthy steps thou stealest,  
And life's warm tide congealest;  
Before thee vainly flying,  
We are already dying.  
Why must the blood grow colder,  
And men and maidens older?  
Bring not thy maledictions,  
Thy grewsome, grim, afflictions,  
Thy bodings bring not hither,  
To make us blight and wither;  
When this thy frost hath bound us,  
All fairest things around us  
Seem Youth's divine extortion,  
In which we have no portion.  
"Fie, Senex!" saith a lass now,  
"What need ye of a glass, now?  
Though flower of May be springing,  
And I my songs am singing,  
Thy blood no whit the faster  
Doth flow, my ancient master!"  
Age is by Youth delighted,  
Youth is by Age affrighted;  
Blithe, sunny May and joysome,  
Still finds December noisome.  
Alack! a guest unbidden,  
Howe'er our feast be hidden,  
Doth enter with the feaster,  
And make a Lent of Easter!  
I would thou wert not able  
To seat thee at our table;  
I would that altogether,  
From this thy wintry weather,  
Since Youth and Love must leave us,  
Death might at once retrieve us.  
Old wizzard, ill betide ye!  
I can not yet abide ye!

Ah, Youth, sweet Youth, I love ye!  
There's naught on earth above ye!  
Thou purling bird uncaged,  
That never wilt grow aged,—

To whom each day is giving  
Increase of joyous living!  
Soft words to thee are spoken,  
For thee strong vows are broken;  
All loves and lovers cluster  
To bask them in thy lustre.  
Ah, girlhood, pout and dimple,  
Half-hid beneath the wimple!  
Ah, boyhood, blithe and cruel,  
Whose heat doth need no fuel,  
No help of wine and spices,  
And frigid Eld's devices!  
All pleasant things ye find ye,  
And to your sweet selves bind ye.  
For ye alone the motion  
Of brave ships on the ocean;  
All stars for ye are shining,  
All wreaths your foreheads twining;  
All joys, your joys decreeing,  
Are portions of your being.—  
All fairest sights your features,  
Ye selfish, soulful creatures!  
Sing me no more distiches  
Of glory, wisdom, riches;  
Tell me no beldame's story  
Of wisdom, wealth, and glory!  
To Youth these are a wonder:  
To Age, a corpse-light under  
The tomb with rusted portal  
Of that which seemed immortal.  
I, too, in youth's dear fetter,  
Will love my foeman better,—  
Aye, though his ill I study,—  
So he be young and ruddy,  
Than comrade true and golden,  
So he be waxen olden.  
Ah, winsome Youth, stay by us:  
I prithee, do not fly us!  
Ah, Youth, sweet Youth, I love ye!  
There's naught on earth above ye!



## ANTONY AND CLEOPATRA.

I AM dying, Egypt, dying,  
Ebbs the crimson life-tide fast,  
And the dark Plutonian shadows  
Gather on the evening blast;  
Let thine arm, oh Queen, enfold me,  
Hush thy sobs and bow thine ear,  
Listen to the great heart secrets  
Thou, and thou alone, must hear.

Though my scarred and veteran legions  
Bear their eagles high no more,  
And my wrecked and scattered galleys  
Strew dark Actium's fatal shore;  
Though no glittering guards surround me,  
Prompt to do their master's will,  
I must perish like a Roman,  
Die the great Triumvir still.

Let not Cæsar's servile minions  
Mock the lion thus laid low;  
'Twas no foeman's arm that felled him,  
'Twas his own that struck the blow—  
His who, pillowed on thy bosom,  
Turned aside from glory's ray—  
His who, drunk with thy caresses,  
Madly threw a world away.

Should the base plebeian rabble  
Dare assail my name at Rome,  
Where the noble spouse, Octavia,  
Weeps within her widowed home,  
Seek her; say the gods bear witness,  
Altars, augurs, circling wings,  
That her blood, with mine commingled,  
Yet shall mount the thrones of kings.

And for thee, star-eyed Egyptian!  
Glorious sorceress of the Nile,  
Light the path to Stygian horrors

With the splendors of thy smile;  
Give the Cæsar crowns and arches,  
Let his brow the laurel twine,  
I can scorn the senate's triumphs,  
Triumphing in love like thine.

I am dying, Egypt, dying;  
Hark! the insulting foeman's cry,  
They are coming; quick, my falchion,  
Let me front them ere I die.  
Ah, no more amid the battle  
Shall my heart exulting swell,  
Isis and Osiris guard thee,  
Cleopatra, Rome, farewell!

—WM. H. LYTLE.

---

THOMAS BUCHANAN READ.

The following poem was suggested by a visit to the tomb of Mr. Read at Laurel Hill, Philadelphia.

I STAND within a garden, where the fairest flowers bloom,  
And art and nature harmonize, in beauty and perfume;  
But, on this mound, a sepulchre its granite tribute rears,  
And here I lay a garland, wet with many loving tears.

I mourn for one whose mind was like a many-sided gem  
Effulgent with prismatic rays,—a regal diadem:  
A friend, whose kindly influence was like the golden light,  
Which, at its dawning, dissipates the shadows of the night.

A poet, gifted to evoke weird music from his lyre;  
To fill the hearts of listening throngs with patriotic fire;  
To draw the aged and the young, enchanted, to his feet,  
Inspiring faith, and hope, and love, in accents soft and sweet.

A poet-artist, by whose touch, as on a mirror thrown,  
Imagination's fairest forms, in living lines were shown:—  
Whose pictures were all poems, full of fancy, grace and thought;  
Whose poems were all pictures, with immortal beauty wrought.

—FRANCIS DEHAES JANVIER.

## SONG FROM "THE WILD WAGONER OF THE ALLEGHANIES."

## I.

WHERE sweeps round the mountains  
The cloud on the gale,  
And streams from their fountains  
Leap into the vale,—  
Like frightened deer leap when  
The storm with his pack  
Rides over the steep in  
The wild torrent's track,—  
Even there my free home is;  
There watch I the flocks  
Wander white as the foam is  
In stairways of rocks.  
Secure in the gorge there  
In freedom we sing,  
And laugh at King George, where  
The eagle is king.

## II.

I mount the wild horse with  
No saddle or rein,  
And guide his swift course with  
A grasp on his mane;  
Through paths steep and narrow,  
And scorning the crag,  
I chase with my arrow  
The flight of the stag.  
Through snow-drifts engulfing,  
I follow the bear,  
And face the gaunt wolf when  
He snarls in his lair,  
And watch through the gorge there  
The red panther spring,  
And laugh at King George, where  
The eagle is king.

III.

When April is sounding  
His horn o'er the hills,  
And brooklets are bounding  
In joy to the mills,—  
When warm August slumbers  
Among her green leaves,  
And harvest encumbers  
Her garner with sheaves,—  
When the flail of November  
Is swinging with might,  
And the miller December  
Is mantled with white,—  
In field and in forge there  
The free-hearted sing,  
And laugh at King George, where  
The eagle is king.

—T. BUCHANAN READ.

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DYING IN HARNESS.

ONLY a fallen horse, stretched out there on the road,  
Stretched in the broken shafts, and crushed by the heavy load;  
Only a fallen horse, and a circle of wondering eyes  
Watching the 'frighted teamster goading the beast to rise.

Hold! for his toil is over—no more labor for him;  
See the poor neck outstretched, and the patient eyes grow dim;  
See on the friendly stones how peacefully rests the head—  
Thinking, if dumb beasts think, how good it is to be dead;  
After the weary journey, how restful it is to lie  
With the broken shafts and the cruel load—waiting only to die.

Watchers, he died in harness—died in the shafts and straps—  
Fell, and the burden killed him: one of the day's mishaps—  
One of the passing wonders marking the city road—  
A toiler dying in harness, heedless of call or goad.

Passers, crowding the pathway, staying your steps awhile,  
 What is the symbol? Only death—why should we cease to smile  
 At death for a beast of burden? On, through the busy street  
 That is ever and ever echoing the tread of the hurrying feet.

What was the sign? A symbol to touch the tireless will?  
 Does He who taught in parables speak in parables still?  
 The seed on the rock is wasted—on heedless hearts of men,  
 That gather and sow and grasp and lose—labor and sleep—and then—  
 Then for the prize!—a crowd in the street of ever-echoing tread—  
 The toiler, crushed by the heavy load, is there in his harness—  
 dead!

—JOHN BOYLE O'REILLY.

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#### MARY OF CASTLE CARY.

"SAW ye my wee thing? saw ye my ain thing?  
 Saw ye my true-love down by yon lea?  
 Crossed she the meadow, yestreen, at the gloaming?  
 Sought she the burnie, where flowers the haw-tree?"

"Her hair it is lint-white; her skin it is milk-white;  
 Dark is the blue o' her saft-rolling ee!  
 Red, red her ripe lips, and sweeter than roses;  
 Where could my wee thing wander frae me?"

"I sawna your wee thing; I sawna your ain thing;  
 Nor saw I your true-love down by yon lea;  
 But I met my bonnie thing late in the gloaming,  
 Down by the burnie where flowers the haw-tree.

"Her hair it was lint-white; her skin it was milk-white;  
 Dark was the blue o' her saft-rolling ee!  
 Red were her ripe lips, and sweeter than roses;  
 Sweet were the kisses that she gae to me."

"It wasna my wee thing; it wasna mine ain thing;  
 Is wasna my true-love ye met by the tree;  
 Proud is her leal heart, and modest her nature;  
 She never lo'ed ony till ance she lo'ed me.

"Her name it is Mary; she's frae Castle Cary,  
Aft has she sat when a bairn on my knee;  
Fair as your face is, were't fifty times fairer,  
Young braggar, she ne'er wa'd gie kisses to thee."

"It was then your Mary; she's frae Castle Cary;  
It was then your true-love I met by the tree;  
Proud as her heart is, and modest her nature,  
Sweet were the kisses that she gae to me."

Sair gloomed his dark brow; blood red his cheek grew;  
Wild flashed the fire frae his red-rolling ee!  
"Ye's rue sair this morning your boasting and scorning,  
Defend ye, fause traitor, fu' loudly ye lie!"

"Awa wi' beguiling," cried the youth smiling;  
Aff gade the bonnet, the lint-white lock flee;  
The belted plaid fa'ing, her white bosom sha'ing,  
Fair stood the loved maid wi' the dark-rolling ee!

"Is it my wee thing? is it mine ain thing?  
Is it my true-love here that I see?"  
"O, Jamie, forgie me! your heart's constant to me—  
I'll never mair wander, dear laddie, frae thee."

—HECTOR MACNEIL.

---

### THE SPINNING-WHEEL SONG.

MELLOW the moonlight to shine is beginning;  
Close by the window young Eileen is spinning;  
Bent o'er the fire, her blind grandmother, sitting,  
Is croaning, and moaning, and drowsily knitting—  
"Eileen, achora, I hear some one tapping."  
"'Tis the ivy, dear mother, against the glass flapping."  
"Eileen, I surely hear somebody sighing."  
"'Tis the sound, mother dear, of the summer wind dying."  
Merrily, cheerily, noisily whirring,  
Swings the wheel, spins the reel, while the foot's stirring;  
Sprightly, and lightly, and airily ringing,  
Thrills the sweet voice of the young maiden singing.



“What’s that noise that I hear at the window, I wonder?”  
“’Tis the little birds chirping the holly-bush under.”  
“What makes you be shoving and moving your stool on,  
And singing all wrong that old song of ‘The Coolun?’”  
There’s a form at the casement—the form of her true love—  
And he whispers, with face bent, “I’m waiting for you, love;  
Get up on the stool, through the lattice step lightly,  
We’ll rove in the grove while the moon’s shining brightly.”  
Merrily, cheerily, noisily whirring,  
Swings the wheel, spins the reel, while the foot’s stirring;  
Sprightly, and lightly, and airily ringing,  
Thrills the sweet voice of the young maiden singing.

The maid shakes her head, on her lip lays her fingers,  
Steals up from her seat—longs to go, and yet lingers;  
A frightened glance turns to her drowsy grandmother,  
Puts one foot on the stool, spins the wheel with the other.  
Lazily, easily, swings now the wheel round;  
Slowly and lowly is heard now the reel’s sound;  
Noiseless and light to the lattice above her  
The maid steps—then leaps to the arms of her lover.  
Slower—and slower—and slower the wheel swings;  
Lower—and lower—and lower the reel rings;  
Ere the reel and the wheel stop their ringing and moving,  
Through the grove the young lovers by moonlight are roving.

—JOHN FRANCIS WALLER.

---

### CATAWBA WINE.

THIS song of mine  
Is a song of the Vine,  
To be sung by the glowing embers  
Of wayside inns,  
When the rain begins  
To darken the drear Novembers.

It is not a song  
Of the Scuppernong,  
From warm Carolinian valleys,  
Nor the Isabel  
And the Muscadel  
That bask in our garden alleys.

Nor the red Mustang,  
Whose clusters hang  
O'er the waves of the Colorado,  
And the fiery flood  
Of whose purple blood  
Has a dash of Spanish bravado.

For richest and best  
Is the wine of the West,  
That grows by the Beautiful River;  
Whose sweet perfume  
Fills all the room  
With a benison on the giver.

And as hollow trees  
Are the haunts of bees,  
Forever going and coming;  
So this crystal hive  
Is all alive  
With a swarming and buzzing and humming.

Very good in its way  
Is the Verzenay,  
Or the Sillery soft and creamy;  
But Catawba wine  
Has a taste more divine,  
More dulcet, delicious, and dreamy.

There grows no vine  
By the haunted Rhine,  
By Danube or Guadalquiver,  
Nor on island or cape,  
That bears such a grape  
As grows by the Beautiful River.

Drugged is their juice  
 For foreign use,  
 When shipped o'er the reeling Atlantic,  
 To rack our brains  
 With the fever pains,  
 That have driven the Old World frantic.

To the sewers and sinks  
 With all such drinks,  
 And after them tumble the mixer;  
 For a poison malign  
 Is such Borgia wine,  
 Or at best but a Devil's Elixir.

While pure as a spring  
 Is the wine I sing,  
 And to praise it, one needs but name it;  
 For Catawba wine  
 Has need of no sign,  
 No tavern-bush to proclaim it.

And this Song of the Vine,  
 This greeting of mine,  
 The winds and the birds shall deliver  
 To the Queen of the West,  
 In her garlands dressed,  
 On the banks of the Beautiful River.

—LONGFELLOW.

---

### THE KING OF YVETOT.

THERE reigned a king in Yvetot,  
 But little known in story,  
 Who, stranger all to grief and woe,  
 Slept soundly without glory.  
 His night-cap tied by Jenny's care  
 (The only crown this king would wear),

He'd snooze!

Ha, ha, ha! Ho, ho, ho!  
 The merry monarch of Yvetot.

His jolly court he held each day,  
'Neath humble roof of rushes green,  
And on a donkey riding gay  
Through all his kingdom might be seen,  
A happy soul; and thinking well,  
His only guard was—sooth to tell—

His dog.

Ha, ha, ha! Ho, ho, ho!  
The merry monarch of Yvetot.

No harsh exacting lord was he,  
To grasp more than his folks could give,  
But mild howe'er a king may be,  
His Majesty you know, must live;  
And no man e'er a bumper fill'd,  
Until the jovial prince had swill'd

His share.

Ha, ha, ha! Ho, ho, ho!  
The merry monarch of Yvetot.

He ne'er sought to enlarge his States;  
But was a neighbor just and kind.  
A pattern to all potentates,  
Would they his bright example mind.  
The only tears he ever caused to fall,  
Was when he died—which you can't call

His fault.

Ha, ha, ha! Ho, ho, ho!  
The merry monarch of Yvetot.

—BERANGER.

---

NEARER, MY GOD, TO THEE.

NEARER, my God, to Thee,  
Nearer to Thee!

E'en though it be a cross  
That raiseth me;  
Still all my song shall be,—  
Nearer, my God, to Thee,  
Nearer to Thee!

Though, like the wanderer,  
The sun gone down,  
Darkness be over me,  
My rest a stone;  
Yet in my dreams I'd be  
Nearer, my God, to Thee,—  
Nearer to Thee!

There let the way appear,  
Steps unto heaven;  
All that Thou sendest me,  
In mercy given;  
Angels to beckon me  
Nearer, my God, to Thee,—  
Nearer to Thee!

Then with my waking thoughts,  
Bright with Thy praise,  
Out of my stony griefs,  
Bethel I'll raise;  
So by my woes to be  
Nearer, my God, to Thee,—  
Nearer to Thee!

Or if on joyful wing,  
Cleaving the sky,  
Sun, moon, and stars forgot,  
Upward I fly;  
Still all my song shall be,—  
Nearer, my God, to Thee,  
Nearer to Thee.

—SARAH F. ADAMS.

---

#### A HYMN.

WHEN all thy mercies, O my God,  
My rising soul surveys,  
Transported with the view, I'm lost  
In wonder, love, and praise.

O how shall words with equal warmth,  
The gratitude declare,  
That glows within my ravished breast?—  
But Thou canst read it there!

Thy providence my life sustained,  
And all my wants redrest,  
When in the silent womb I lay,  
And hung upon the breast.

To all my weak complaints and cries  
Thy mercies lent an ear,  
Ere yet my feeble thoughts had learnt  
To form themselves in prayer.

Unnumbered comforts to my soul  
Thy tender care bestowed,  
Before my infant heart conceived  
From whence those comforts flowed.

—JOSEPH ADDISON.

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### A SAFE STRONGHOLD.

Translated by Thomas Carlyle from the German of Martin Luther.

A SAFE Stronghold our God is still,  
A trusty shield and weapon;  
He'll help us clear from all the ill  
That hath us now o'ertaken,  
The ancient prince of hell  
Hath risen with purpose fell;  
Strong mail of craft and power  
He weareth in this hour—  
On earth is not his fellow.

By force of arms we nothing can—  
Full soon were we down-ridden;  
But for us fights the proper man,  
Whom God himself hath bidden,  
Ask ye, Who is this same?



Christ Jesus is His name,  
The Lord Zebaoth's Son—  
He and no other one  
Shall conquer in the battle.

And were this world all devils o'er,  
And watching to devour us,  
We lay it not to heart so sore—  
Not they can overpower us.  
And let the prince of ill  
Look grim as e'er he will,  
He harms us not a whit;  
For why? His doom is writ—  
A word shall quickly slay him.

God's word, for all their craft and force,  
One moment will not linger;  
But, spite of hell, shall have its course—  
'Tis written by His finger.  
And though they take our life,  
Goods, honor, children, wife,  
Yet is their profit small;  
These things shall vanish all—  
The city of God remaineth.

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Deacidified using the Bookkeeper process.  
Neutralizing agent: Magnesium Oxide  
Treatment Date: Nov. 2007

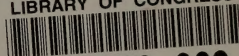
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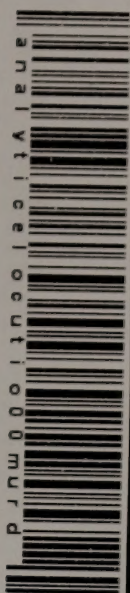
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